MUSIC for EVERYBODY

Sigmund Spaeth

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Music for everybody

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by

SIGMUND SPAETH

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SENTINEL BOOKS, NEW YORK
publishers
ARTS • CRAFTS • EDUCATION

Published by
SENTINEL BOOKS, 112 EAST 19TH ST., N. Y. C.

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SIGMUND SPAETH
Revised with Additions January 1945

Other books by
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FOREWORD

THIS Leisure League Little Book sincerely attempts to live up to its title. It is written on the assumption that there is really something in music for everybody, as a listener or as a performer, or as both.

It tries within a small space to suggest as many ways as possible to increase the enjoyment of listening to music for the average hearer, and also to point out simple methods of participating in actual performance, even with a minimum of ability or experience. In this it logically carries out the intentions of the Leisure League of America, which is offering practical co-operation to all those who wish to occupy their spare time in a pleasant and profitable fashion.

Much of this booklet necessarily concentrates on the general approach to music, and it has been possible to give only a glimpse of the material that anyone can hear with increasing satisfaction. Obviously only a few of even the great compositions of the world could be mentioned by name, but if these should succeed in creating certain habits of listening, it will be found quite easy to extend the repertoire indefinitely.

The Calendar of Important Musical Events, at the close, gives a bird's-eye view of the history of the art, and may prove a convenient reminder of the chronological facts which most music-lovers wish to know. In its make-up and materials, this Calendar is practically a unique feature of books on muisc.

It is recommended that those who read this booklet not only try to carry out its suggestions but also listen to the examples as often as possible. Phonograph records will be found ideal helps for the development of listening habits, and much of the material can also be heard frequently through the radio and other public performances. A more detailed treatment of the entire subject will be found in the author's recent book, *The Art of Enjoying Music,* as well as in the other volumes listed in the bibliography.

Sigmund Spaeth.

New York, May 1, 1934.

After a long life as a Leisure League booklet, *Music for Everybody* has entered upon a new stage in its career, under the sponsorship of Sentinel Books. It is now greatly enlarged, with much practical material added to its compact contents. Most important, perhaps, is the detailed discussion of certain pieces of permanent music, which may well serve as a model for the approach to the entire repertoire of the concert stage. The Calendar of Musical Dates has been brought up to the end of 1944, the Bibliography is bigger and better, there is more information concerning composers and at the end a Glossary of Musical Terms has been added. This makes the book a handy summary of much of the material to be found in the author's larger works. If it stimulates the interest of new readers, and perhaps appeals to some of those who are already his musical friends, he will be more than satisfied.

Sigmund Spaeth.

January, 1945

I

INTRODUCTORY

MUSIC is the Organization of Sound toward Beauty.[1] A law of physics tells us that regular vibration produces musical tone, while irregular vibration produces noise. Regular vibration is therefore the simplest example of the organization of sound toward beauty. If you strike the key of a piano, you get a musical tone, because the strings of the piano are vibrating regularly. The sound is organized, hence beautiful. If you strike a piece of tin with a hammer, you get a noise, because the vibrations are irregular, unorganized, hence unbeautiful.

Now if you lay your hand flat on the keys, and strike a whole lot of notes at random, you get a sound that is not particularly beautiful. Even though the individual tones may be beautiful, when they are combined in this helter-skelter fashion they need further organization. The question therefore is: How can this handful of tones be organized in the direction of beauty?

The savage would say, "All you need is rhythm,—something to keep time to." (That applies to the modern savage as well as the ancient.) The savage is a foot-listener. He listens to music with his feet, which is at least a step in the right direction, literally. If you play that handful of tones rhythmically (1, 2, 3, 4, etc.) you will get the effect of a perfectly good

[1] See *The Art of Enjoying Music,* Chapter I.

war-dance. Try it on your piano, preferably not while others are listening.

But you will soon find that you can pick out certain tones from that handful, showing a relationship of pitch, and the result will be something like a melody. Then if you play some of those related tones all together, instead of one after the other, you will get harmony, which makes three ways thus far of organizing sound toward beauty. After rhythm, melody and harmony, there are two more organizing factors, tone color and form. Tone color means the quality of different instruments or voices, individually or in combination. Form is the final factor of design that creates the composition as a whole, utilizing all the other organizing factors in the process.

Every worth while piece of music contains all five of these organizing factors and can be analyzed from each of these standpoints. They all run in patterns, the same as carpets or curtains or wall-paper, and anyone can follow these patterns by the simple process of listening.

Try some of the pieces mentioned below (they are all available on phonograph records, and many of them can be performed by amateurs, besides being heard frequently on the radio) and see if you are aware of their outstanding qualities. They all show the five factors of organization in some way, but each of them emphasizes one factor beyond the rest.

EXAMPLES

RHYTHM: *Marche Militaire,* Schubert; *Stars and Stripes Forever,* Sousa; *Blue Danube Waltz,* J. Strauss; *Merry Widow Waltz,* Lehar; *Bolero,* Ravel.

MELODY: *Old Folks at Home,* Foster; *Prize Song* from *Die Meistersinger,* Wagner; *Amarilli,* Caccini;

Serenade, Schubert; *Melody* (Elysian Fields), Gluck; *There's a Long, Long Trail,* Elliot.

HARMONY: *Sweet and Low,* Barnby; *Prelude in C minor,* Chopin; *Lift Thine Eyes,* Mendelssohn; *Clair de Lune,* Debussy; *The Man I Love,* Gershwin.

TONE COLOR: *Danse des Mirlitons,* Tschaikowsky; *Variations* on *Death and the Maiden* (String Quartet), Schubert; *Scheherazade,* Rimsky-Korsakoff.

FORM: *Invention,* F Major, Bach; Second movement of *Surprise Symphony* (*Theme and Variations*) Haydn; *Gypsy Rondo,* from *Trio,* Haydn.

II

MARCH TIME

KEEPING time to music is a human instinct and primarily a physical response, almost a reflex action. When the band goes by, your feet just naturally pick up the beat. If you are marching yourself, it is much easier and less tiring if you have a musical accompaniment, with strongly marked rhythm.

In marching to music it is customary to come down on the strongly accented beat with the left foot, and on the weaker beat with the right foot. March time regularly goes in such alternating beats, grouped in pairs. The stronger is generally called the "down beat" and the weaker the "up beat". A leader, beating time for a band, orchestra or chorus, actually makes these beats with his hand or stick, down on the accent and up on its unaccented counterpart.

In musical notation two such beats may represent an entire "measure," or the beats may be grouped by fours, in which case the first and third are down beats and the second and fourth up beats. In any case the main accent of a measure is always on the first beat, and this is necessarily a down beat. If there are four beats in a measure, the third is also a down beat, with a slighter accent than that of the first.

These four beats in a measure, often called "common time", represent a quarter-note apiece, and such time

is indicated at the start of a piece of music by the "time signature" 4-4, meaning that there are four quarter-notes to the measure. (The measures are divided from each other by bars, and are therefore themselves often called "bars").

If there are only two beats to a measure, they are still counted as quarter-notes, and the time signature is 2-4.

Most march time is written as either 2-4 or 4-4. It is possible, however, to march also to a 6-8 time, which has actually six short beats to a measure, each representing an eighth-note (half the length of a quarter-note in time). But these six beats are really two groups of three each, the first representing the down beat and the second the up beat in marching.

This is the way a leader generally beats such time, down for the start of the first group of three eighths and up for the start of the second group in each measure. 6-8 times, when played fast for marching, is therefore the same as 2-4 time. But it gets a skipping effect from the underlying rhythm of three to each beat. Many of the popular Sousa marches are written in 6-8 time, as also the *Marche Lorraine, Up the Street, Our Director,* etc.

Marches of the broader and slower type are likely to be written in 4-4 rather than 2-4 or 6-8 time. This is true of ceremonial, religious and triumphal marches.

Most modern dance music is written in some form of march time, the outstanding exception being the waltz.

In listening to such marches, try beating time or actually keeping step, or clapping your hands in time. You will soon find that march time offers the simplest and most obvious arrangement of beats, running always in pairs.

EXAMPLES

March of the Men of Harlech; Marche Lorraine, Ganne; *Up the Street; Our Director; Washington Post,* Sousa; *Triumphal March* from *Aida,* Verdi; *March* from *Athalia,* Mendelssohn; *Pomp and Circumstance,* Elgar; *March* from *The Prophet,* Meyerbeer; *Marche Slav,* Tschaikowsky; *March of the Toys,* Herbert.

III

TRIPLE TIME

THE only other possible arrangement of the fundamental beats of time is in threes. Every kind of time-beat, simple or compound, can be reduced to a basis of twos or threes. Even the supposedly irregular 5-4 time is only an alternation of twos and threes.

The commonest example of triple time is of course the familiar waltz. The French call it *valse* and the Germans *Walzer,* but it has the same fundamental beat in all countries. Its ancestor was probably the German *Ländler,* a country dance.

Waltz time has three beats to the measure, written generally as 3-4, with the chief accent on the first beat. When these three beats fall on three separate notes, as in the opening measure of the *Blue Danube Waltz,* the effect may be that of an absolutely even distribution of accents. Nevertheless the first beat of the measure does carry an accent, as always in music. The Viennese type of waltz gets its characteristic effect by a minor accent on the second beat of the measure, and this is emphasized as a rule by playing the second beat just a trifle ahead of time. Victor Herbert was familiar with this trick of Viennese waltz-music and used it often.

The Polish Mazurka is also in triple time, rather faster than a waltz, and generally written as 3-8

rather than 3-4 to indicate this greater speed (through shorter notes). There is a minor accent on the *third* beat of each measure of a Mazurka, which distinguishes it still further from the waltz.

Another kind of Polish music in triple time is the Polonaise. This is a slow, stately dance, actually serving as a march, and it has a distinctly national flavor, as has also the Mazurka. Another slow form of triple time is the Sarabande, an ancient Spanish dance, which became a part of the classic suite.

Next to the waltz, however, the most familiar form of triple time is the Minuet. Originally a dainty, graceful dance, in fairly slow time, with all three beats carrying practically equal accents, it became first a part of the suite and then a symphonic movement and is thus best known to-day. The Minuet (or Menuet) sometimes appears as Minuetto (or Menuetto) implying a somewhat faster time.

There are various Spanish dances in triple time, including the Fandango, Bolero and Seguidilla. Try once more beating or keeping time to some of the examples below, noticing the difference between this and march time.

The conventional way to beat triple time is down on the first beat, across to the right on the second beat, and up to the third beat. Try it with a phonograph record or the radio, and see how easy it is.

EXAMPLES

Minute Waltz, Chopin; *Flower Waltz,* Tschaikowsky; *My Hero,* Straus; *Kiss Me Again,* Herbert; *La Czarina,* Ganne; *Mazurka, A-minor,* Chopin; *Minuet in G,* Beethoven; *Minuet,* Paderewski; *Polonaise, A-flat,* Chopin; *Polonaise,* Macdowell; *Sarabande,* Bach; *Seguidilla* from *Carmen,* Bizet.

IV

RHYTHMIC PATTERNS

ALL the factors that organize sound toward beauty can be reduced to very simple patterns, and these can be heard in any piece of music from a popular song to a symphony. Rhythmic patterns are the most fundamental of all, but they provide only the skeleton for music, and a skeleton is not worth much until flesh and blood have been added.

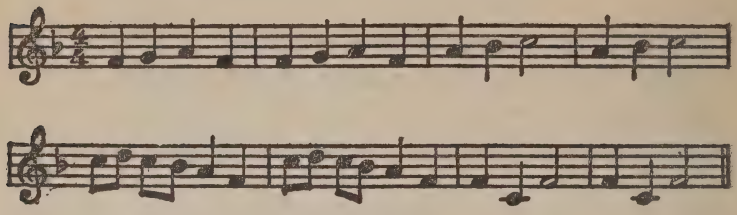
A good way to discover the patterns of rhythm is by playing a guessing game. Somebody taps out a tune on the table, or by clapping his hands, and the others guess what tune is intended. here is of course no melody or harmony, only the rhythmic pattern of the tune. It is surprising how often someone will guess a tune that is not at all what the tapper had in mind, but actually fits the same rhythmic pattern.

An amusing example is the case of the two famous marches, the *Funeral March* of Chopin and the *Wedding March* from Wagner's *Lohengrin.* Both start with the same rhythmic pattern, which could be represented thus in notes:

But if you listen to these two marches at the piano,

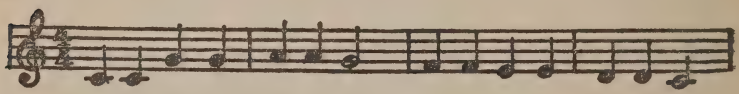
you see at once what a difference the melody and harmony will make.

A rhythmic pattern really represents the distribution of long and short, accented and unaccented notes, over the fundamental beat. The simplest and most regular pattern of rhythm consists of one note to a beat. You find this pattern in the first two measures of the old French round, *Frère Jacque*:



In the third and fourth measures the pattern becomes three notes instead of four, the third note being held over two beats. In the next two measures there are two notes to a beat for the first two beats, and then one apiece for the last two. The two concluding measures of the round repeat the rhythmic pattern of the third and fourth measures.

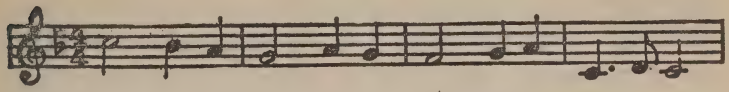
There is an old ABC tune, sometimes credited to Mozart, and also sung to the first seven numerals, followed by the words "all good children go to Heaven". It shows a rhythmic pattern of alternating measures, the first having a note to each beat, and the second a combination of the last two beats on one note.



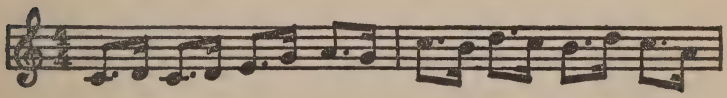
This happens to be exactly the same as the rhythmic pattern of the slow theme of Haydn's *Surprise Symphony*.

The familiar song, *Long, Long Ago,* has a rhythmic pattern in which the first two beats of each measure are carried on one note, with the third and fourth each having a note to beat.

If somebody tapped out this pattern, it would be some time before you could be sure it was not intended for Schubert's *Military March.*



A skipping pattern of rhythm is quite common, as in Dvorak's *Humoresque.*



Here there are two notes to a beat, but the first of each pair is lengthened by a dot, with the second correspondingly shortened. A similar pattern is found in the Finale of Beethoven's *Kreutzer Sonata* for the violin, and in the Irish *Son of a Gambolier.*

Try playing the game of guessing tunes by their rhythmic patterns. The one who first guesses right is "it." If he succeeds in tapping a tune that no one can guess, he scores a point.

EXAMPLES

Funeral March, Chopin; *Wedding March* from *Lohengrin,* Wagner; *Andante* from *Surprise Symphony,* Haydn; *Long, Long Ago; Marche Militaire,* Schubert; *Humoresque,* Dvorak; *Finale, Kreutzer Sonata,* Beethoven.

V

MELODY PATTERNS

MELODY is perhaps the most important factor in the organization of sound toward beauty, because it is by the melody that we remember music, and it is the music that we remember that we like. "Popular music is familiar music." The tune's the thing. By their tunes ye shall know them. Everybody can at least recognize a tune, even those who are as limited as the man who said he knew only two tunes; one was Yankee Doodle and the other was not.

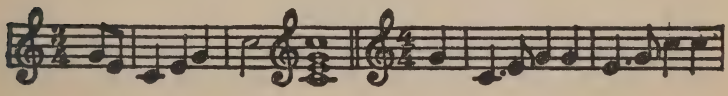
The oldest tune in the world had only two tones. That was the tune that the cuckoo sang in the Garden of Eden. To-day it is the "come hither" whistle of the whole world.

It is easy to find plenty of tunes, both popular and of the serious type, based on this simple pattern of two tones of melody. Listen to the old *Japanese Sandman, Carolina in the Morning,* Berlin's *Pack up your Sins,* Kern's *Sirens' Song, My Buddy, 'Swonderful, Who's your little Whoozis?* to name only a few of the popular ones. Now take a classic such as the *Turkish March* of Beethoven, and see how continuously he uses a two-tone melodic pattern. (There is a blue note, or grace note, added, but don't let that disturb you.)

Beethoven starts his great fifth symphony with a two-tone melody pattern, sounding the first tone

three times and the second once. This rhythmic pattern of three short tones and a long one represents "Fate knocking at the door." It is played in octaves at the start, and forms the basic material of the entire first movement of the symphony.

For a three-tone pattern, listen to the bugle calls or the chimes that you hear on the radio. Those three tones, which can be played in any number of positions, from the major chord, so that a harmony pattern comes right out of his melody pattern. If you can play the start of the *Star Spangled Banner,* which is composed of the bugle or trumpet tones, you can make a major chord by sounding these tones simultaneously.

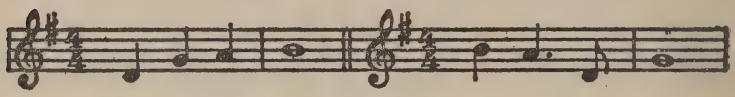


The same tones are at the start of the German *Watch on the Rhine,* used also as the college anthem at Yale. The old Russian anthem, also known as *Hail, Pennsylvania* and a hymn-tune, has the three tones right near the start. The French *Marseillaise* shows them an octave higher. Another position of the three tones occurs at the start of the *Long, Long Trail,* with still another variation of the same three tones in *Over There, Collegiate* and a familiar sound of automobile horns.

If you follow the scale upward for three tones in a row, you get the melody pattern of the old French *Au Clair de la Lune, Frère Jacques, Yankee Doodle,* Oberon's horn in the overture to Weber's opera of that name, and *Over the Fence is Out.* The same three tones, played downward, suggest the round, *Three Blind Mice,* Rousseau's *Lullaby, Merrily we Roll along,*

Swanee River, and important themes in Wagner's *Flying Dutchman,* Beethoven's *Fidelio,* and Schumann's *Piano Concerto* in A-minor.

A good four-tone pattern is that of the Westminster Chime. Played from the bottom up, these tones fittingly represent *How Dry I am* (originally a hymn-tune, *O Happy Day*) with close relatives in *Lead, Kindly Light,* another hymn-tune known as *Berlin* and the slow movement of Beethoven's second symphony. Mendelssohn has a *Song without Words,* starting with the same pattern, and there are also the old French *Plaisirs d'Amour* and the modern *Merry Widow Waltz.* An inversion of the pattern produces *Sweet Adeline,* the logical sequel to *How Dry I Am.*



By adding one tone to these four, you get the five-tone scale, represented by the pattern of the black keys on the piano. (Is there anybody who can't play that little black-key tune?) The five-tone scale is the basis of much of the world's folk-music, and appears again in such popular tunes as *Stumbling, Louise* and *Always.*

Beyond this there are the seven different tones of the diatonic scale, represented by the white keys from C to the octave above or below. With the addition of the five black keys (for these patterns merely repeat themselves throughout the keyboard) it becomes evident that the entire chromatic scale has only twelve different tones within an octave. But these twelve different tones permit of over 500 million different combinations, regardless of any variety of rhythm, harmony or tone color. So the materials of melody are not really as limited as one might think.

Some of the finest melodies of the world are based upon the scales, both diatonic and chromatic. Handel's famous *Largo* (an aria from his opera *Xerxes*) is a good example. The hymn, *Joy to the World,* comes right down the scale, and the same effect occurs at the start of the Finale of Tschaikowsky's fourth symphony. (There are popular tunes called *Ragging the Scale, Waltzing to the Scale,* etc.) Godard wrote a *Chromatic Waltz,* and there are popular chromatic tunes such as *Beautiful Ohio* (imitating Rimsky-Korsakoff's *Song of India*), the *Missouri Waltz, Ciribiribin* and Mr. Durante's inspiration, *Inka-dinka-doo.* Try to pick out the melody patterns of some of the music below.

EXAMPLES

Le Coucou, Daquin; *Turkish March,* Beethoven; First movement, *Fifth Symphony,* Beethoven; *Au Clair de la Lune; Over There,* Cohan; *Lullaby,* Rousseau; *Andante, Second Symphony,* Beethoven; *Largo,* Handel; *Valse Chromatique,* Godard.

VI

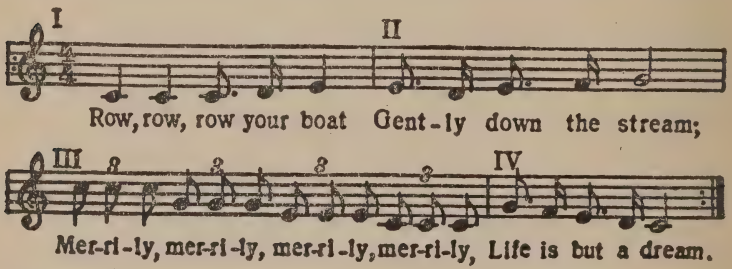
HOW TO MAKE HARMONY

HARMONY is a later development in music than either rhythm or melody, and represents the desire of mankind for a fuller, richer sound than either of the other organizing factors can supply.

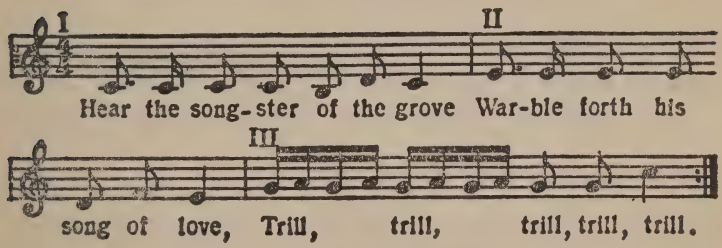
It emerges naturally from melody, and the earliest harmony was nothing more than a combination of a melody with itself in another key, or with another melody. When you sing a round, such as *Row, row, row your Boat,* or *Three Blind Mice,* you are making a melody harmonize with itself in the same key, by starting it at different points and letting it overlap.

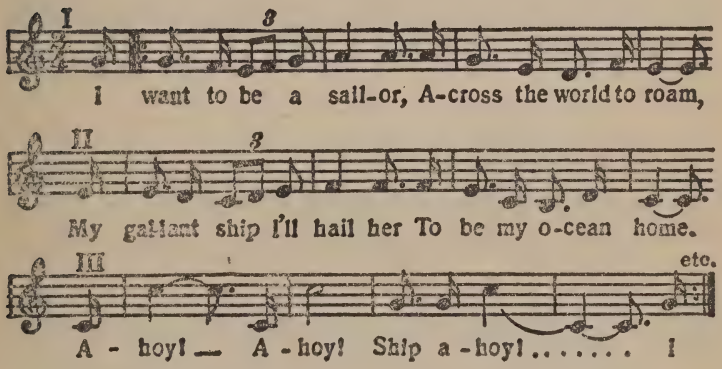
This is known among musicians as a "canon" (meaning something that follows a rule) and it is a very easy trick, after somebody has worked out a practical tune for the purpose. There are rounds for three or four parts, and some of them can be sung either way.

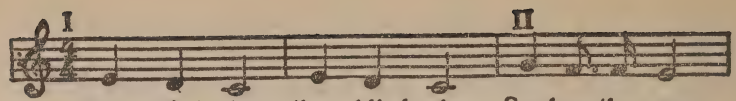
Try the familiar *Row, row* with four voices if possible, letting each voice come in one phrase later, thus:



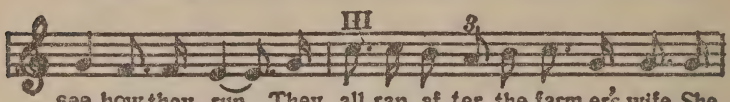
Each voice sings these words through several times, and if they have originally come in at the right point, the sections of melody will overlap in such a way as to produce a perfectly respectable harmony. (Of course more than one voice can take each part, if there are enough people present.) At any point, a leader can stop the round, by simply holding the chord; or the voices can repeat the final phrase, at a given signal, until all have caught up, and thus end in unison. Here are some other rounds that are easy to sing:



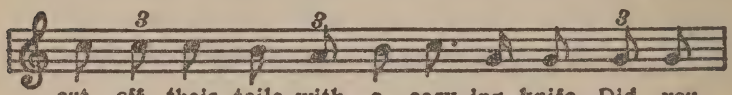

I
3
I want to be a sail-or, A-cross the world to roam,
II
3
My gallant ship I'll hail her To be my o-cean home.
III
etc.
A - hoy! — A - hoy! Ship a - hoy! I



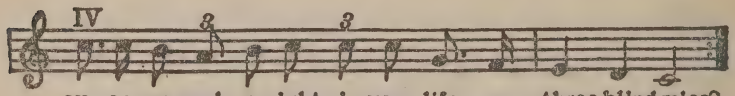
Three blind mice, three blind mice, See how they run,



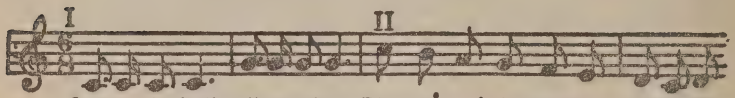
see how they run, They all ran af-ter the farm-er's wife, She



cut off their tails with a carv-ing knife, Did you

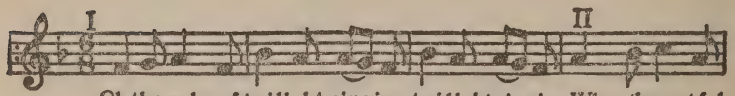


ev-er see such a sight in your life as three blind mice?

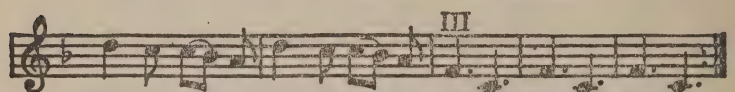


List to the bells, sil-ver-y bells, Rhym-ing and chiming their mel-o-dy

swells, Oh the beau-ti-ful chim-ing of bells, bells, bells, beau-ti-ful bells!



Oh, the calm of twi-light sing-ing, twi-light sing-ing, When the rest-ful



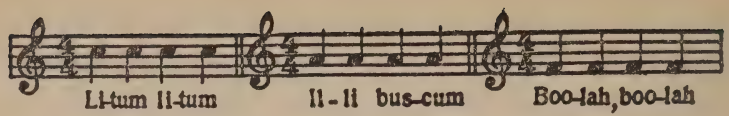
bells are ring-ing, bells are ring-ing, Bim, bom, bim, bom, bim, bom.

There are also many ways of making one tune harmonize with another. Musicians call this "counterpoint" (one note or point against another) and in modern arrangements of dance music, as well as in more serious compositions, you will frequently find "countermelodies" harmonizing with the main tune.

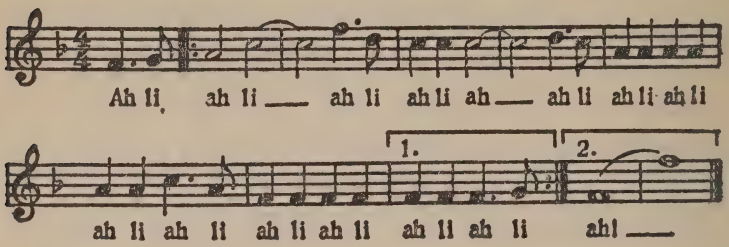
It is quite easy to sing *The Long, Long Trail* and *Keep the Home Fires Burning,* simultaneously, and this is a favorite trick of community singers. Be sure to remember that the former tune starts with an up-beat, and the singers must therefore start it one beat ahead of the *Home Fires.*

The old *Spanish Cavalier* can similarly be sung in harmony with *Solomon Levi,* in this case with both starting on an up-beat. The first part of Dvorak's *Humoresque* can be played with *Swanee River,* and a little experimenting at the keyboard will actually show a harmonic affiliation between *Yankee Doodle* and *Dixie.* Other possible combinations can easily be found by any musical person.

Here is an amusing game of harmony that can be played by four or more people. It is a burlesque of folk-music, with three parts for a chorus and one for a solo. The three choral parts carry a constant "burden", and the leader sings the solo part whenever they seem to be in running order. The highest voice (or voices) must sing the word "litum", which is Scandinavian for "When good fellows get together". The second highest part has the phrase "illi buscum", which is Lithuanian for "Shall we join the ladies?" (The answer is "No".) The lowest voices sing "boolah", which is College for "Yale will win". The three parts line up as follows:



As soon as the chorus gets going properly on this harmony (continuing steadily, in even time, not too loud) the solo voice comes in with this:



On the final "Ah", the leader spreads his arms and holds the chorus on a very nice chord, which is the same in all languages. If you try this game, rehearse the individual parts first, then start them in one at a time, and keep going. It's not difficult, and makes a very funny effect.

VII

HARMONY PATTERNS

IT IS best to get acquainted with harmony first through singing, and after people have learned to sing rounds, or to do any of the other tricks suggested above, they will find it comparatively easy to make up tenor, alto or bass parts for any simple tune. The fourth part in vocal harmony, represented by the baritone in a male quartet, is somewhat more difficult, but all the more satisfying on that account.[1]

"Close harmony" is a game that any number of people can play, although there are actually only four different parts, represented by soprano, alto, tenor and bass, or, in a male quartet or chorus, by first and second tenor, baritone (or first bass) and second bass. There are no set rules for such harmonizing. Experimentation and a few good ears will do the trick in the long run, and it's for the singers' own enjoyment in any case, not for critical listeners.

But the way to find out most about harmony is to sit right down at the keyboard of a piano and dig out the commonest patterns by sight and by ear. You have already discovered that by playing the opening notes of the *Star Spangled Banner,* and then sounding them simultaneously, you get a perfect major chord. This can be done in any key.

1 See the author's *Barber Shop Ballads* for instructions in harmony singing.

You will soon find that a few chords are enough to accompany a great many tunes, and even if you know nothing about playing the piano, you can learn these chords, perhaps even in several different keys, and soon have the material for a background to almost any general singing or playing.

Start by finding Middle C, which is the white key lying just to the left of the pair of black keys nearest to the middle of the keyboard. (The black keys all run in pairs or threes, combining to form the five-tone scale). Generally Middle C is right under the left-hand end of the piano-maker's name. (The white key just to the left of the lower of a pair of black keys is always C, so Middle C should not be hard to find.)

Now put your right thumb on Middle C, and as the other four fingers of the right hand lie naturally over the next four white keys to the right, press down the middle finger, which will sound E, and the little finger, sounding G. That gives you a "triad", CEG, numbered 1, 3, 5 in the scale. These are the opening notes of the *Blue Danube Waltz,* and appear in all the melody patterns related to the bugle calls. (See p. 21.)

To make a complete chord in C, you need a bass note, which will be another C, further down the keyboard. Find the corresponding white key, lying just to the left of the next pair of black keys down below, and use this for a bass note. If you like, you can stretch the left hand, so as to play one C with the thumb and another with the little finger, making an octave. This one chord is enough to play an accompaniment to any of the bugle calls or melodies, in the key of C, or to such rounds as *Row, row,* or to a simple tune like *Li'l Liza Jane.* Try it with variations of rhythmic treatment, first playing the chord once to a line, then twice, and finally on every beat of the music. That

gives you plenty of variety, even though the harmony does not change at all. You can also break up the chord by playng the left hand first, and then the right hand.

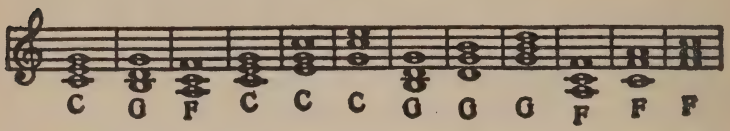
This chord is known as the "tonic". You can find a second, or "dominant" chord by keeping the little finger of the right hand on G, but moving the middle finger and thumb down, each one white key to the left, and then changing the bass to a G, which is the white key just to the left of the middle of each set of three black keys. This chord contains the notes BDG, reading upward, with one or two G's in the bass.

By playing first the tonic chord and then the dominant, you get the "Amen" effect. These two chords are enough to accompany a number of tunes. *London Bridge is Falling Down* is a good one to start with, and you can also try *Long, Long Ago, America, Chop Sticks* and *Ta-ra-ra-boom-de-ay.*

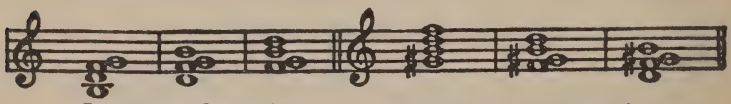
Now if you move both hands down to the left one white key from the dominant chord on G, you will get a chord on F, which is called the "subdominant". Reading upward, the notes in the right hand will be ACF, with F for a bass in the left hand. When you have added this to the other two chords, you have enough material for any number of accompaniments, including some of the most popular songs of the world. You can accompany most of the Stephen Foster songs with these three chords, for example, *Swanee River, Old Black Joe, My Old Kentucky Home, Massa's in de Cold, Cold Ground,* and *O Susanna.* Once you get started using tonic, dominant and subdominant chords freely, you will be surprised at the amount of music at your disposal.

You can vary the chords by "inverting" them in different ways. The chords on C, for instance, can be

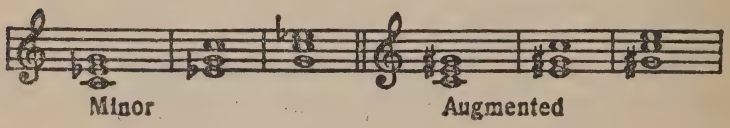
played in the right hand as EGC or GCE (reading upward) as well as in the first form of CEG, always with C as a bass. Similarly, the dominant chord can be played as BDG, DGB or GBD, with G as a bass. The subdominant chord may appear as ACF, CFA or FAC, with F as a bass.



You can vary the dominant chord still more by inserting a "seventh", one full step below the octave. In the key of G, this note would be F, and if you add F to any of the combinations on G given above, you get a still more interesting effect of harmony. When the dominant chord includes the interval of the seventh, it is generally called the "dominant seventh".



Any major chord can be turned into a minor chord by simply moving the interval of the third down a half-step. Thus, in the C major chord of CEG, the E would become E-flat, represented by the upper of the pair of black keys. This change from major to minor can take place in any inversion of the chord. There is a distinct difference of mood between major and minor, which the ear soon learns to detect.



If you have once acquired a set of chords in the key of C, it is an easy matter to play the same chord in any other key, simply remembering the relationship of 1, 3, 5 and its inversions (3, 5, 1 and 5, 1, 3). This pattern can be found in any key, keeping in mind the tones of the diatonic scale, as numbered from 1 to 7.

Beyond these few practical chords, the possibilities of harmony should be worked out by experiment and experience. There is a constant pleasure in finding new chords, and new ways of working from one chord to another. Certain tones of the scale can be "augmented" (by the addition of a half-tone) or "diminished" (by a similar subtraction), and these effects, with others that verge upon actual discord, provide an almost unlimited novelty of harmony. The so-called "rules of harmony" have mostly been discarded in modern music, so that everyone now has a chance to work out patterns and combinations that sound interesting or satisfying, without worrying about technicalities.

If you want to hear some beautiful harmonizing, listen to such pieces as Chopin's 20th *Prelude,* in C minor, or Barnby's *Sweet and Low,* or the trio, *Lift thine Eyes,* from Mendelssohn's *Elijah,* or the hymn, *Now the Day is Over.* For the modern style, the best examples will be found in the music of Debussy, Ravel, Scriabine and Stravinsky, with a popular use of the same materials in Gershwin's songs and *Rhapsody in Blue.*

VIII

TONE COLOR

THE term "tone color" is rather loosely used by many musicians and music-lovers. Strictly speaking it means nothing more than the quality of tone produced by different instruments or voices, singly or in combination.

Tone color is a most important factor to-day in the organization of sound toward beauty, for the patterns of rhythm, melody and harmony have been repeated so many times that novelty seems possible only in the direction of distortions which may sound unpleasant to the average ear, whereas the possibilities of tonal quality through instrumentation still seem to be practically limitless.

Much of the modern experimentation in tone color is along the lines exploited by jazz bands, with much emphasis on percussion (the beating of drums, banjos, pianos, etc.) and on muted brass. It has been said that nobody knows who first thought of hanging a derby hat over the end of a trombone, but everybody agrees that it looks better there than anywhere else. Whatever it does aesthetically, such a muting process certainly produces new effects of tonal quality.

But there are definite patterns of tone color, as with all the other factors in organizing sound, and most of them are based upon the quartet combination of four parts or voices This is also the natural pattern of a

complete chord in harmony. While every instrument or voice has its individual and characteristic tone color, it is through the compound color of various combinations that the richest and most interesting effects are obtained. It is a long step from the simple tones of a single instrument, like the flute or violin, to the elaborate ensemble of a full symphony orchestra, perhaps with the addition of a mixed chorus and solo voices, as in Beethoven's ninth symphony.

Tone color in general is created by overtones, which are additional tones sounding imperceptibly along with the fundamental tone, and affecting its quality and volume. Technically these overtones appear in every musical sound, but actually they are inaudible for the most part. The more evident the overtones, the more distinctive will be the quality of the tone as a whole. A mere whistle is almost devoid of tone color, whereas the tone of a cello or an oboe has a decidedly individual quality, due to the more obvious overtones.

Home experiments in tone color can be made not only through combinations of human voices, as already suggested, but with impromptu musical instruments of the simplest kind. There is a lot of amusement, for instance, in filling glasses with water in varying amounts, and thus arriving at something like a musical scale, on which tunes can be played with a spoon or a pencil. The quality of tone will vary according to the thickness and shape of the glass, and the pitch is controlled by the amount of water. The fuller the glass, the lower will be the resulting tone. Take the glass which has the highest pitch when empty, and use it for the top of your scale, working down from that by giving each one a little more water, and hence a slightly lower tone. It is not difficult to secure a scale of at least eight or nine different tones in this way, and a surprising number of tunes can be played within these limits. If you

have any thin, finely made goblets, you can secure a soft, pure and beautiful tone of ethereal quality by rubbing a wet finger around the edge.

Experiments in string tone can be made by stretching rubber bands or wires, the tone becoming higher the more tightly the string is stretched. If you drive pins into a board, you will find different levels of pitch, according to the depth to which they are driven, and some faintly musical sounds can be produced by plucking at them with another pin.

There are toy instruments of various kinds which produce a lot of musical fun. A set of traps, including bass and side drum, cymbals, etc., will provide endless experience in rhythmic percussion, and the so-called "flexotone", a piece of steel fitted with a handle and hammers for vibration, will give out musical sounds similar to those of the steel saw commonly heard in vaudeville. The pitch is controlled by flexing the steel with the pressure of the thumb. There are also tin flutes, including those of the trombone type, and small, keyed trumpets, all very easy to play.

The individual tone of any regular musical instrument is as easily recognized as a familiar human voice. There are three general types, depending on whether the tone is produced by striking on a surface, drawing a bow across a string, or blowing through a tube. These three types may be called roughly percussion, string and wind instrumental tone. The human voice is a wind instrument, as is the organ, but the piano should be classed as percussion, as the tones are produced by hammers striking the strings.

The violin heads the string family, and comes perhaps closest to the actual quality of the human voice. Its relatives of lower pitch are the viola, cello and bass viol. Each of these instruments has four strings, and each string shows a somewhat different quality

of tone, with additional possibilities in plucking instead of bowing the strings (turning the instruments temporarily into the percussion type) and in various tricks of bowing and fingering.

The traditional string quartet is made up of two violins, viola and cello, corresponding to the four voices of the mixed quartet, soprano, alto, tenor and bass. In the orchestra, the string quartet merely has each part multiplied, with the addition of the bass viols, which can play considerably lower than the cello.

The string section is by far the largest in a symphony orchestra. There is a comparatively small choir of wood-wind, including the flute and piccolo, the oboe, English horn (or cor anglais, really an alto oboe), clarinet, bassoon, contrabassoon, and bass clarinet. Most of these are solo instruments, with a piercing quality of tone that cuts through a far greater number of strings.

The brass section consists of a quartet of horns (generally called French horns), two or more trumpets, balanced by an equal number of trombones (equipped with the slide that the player seems to be eternally swallowing and disgorging), and a bass tuba, which is almost as large as the man who plays it.

The percussion includes tympani (or kettle-drums) which can be tuned to various pitches, the regular bass and snare drum, cymbals for the crashing effects and a triangle for the tinkling, tambourine, castanets, chimes, gongs, and perhaps a glockenspiel or xylophone for good measure. With all these instruments, plus one or two harps and perhaps a celesta, both rated as percussion, a full symphony orchestra will run from eighty-five to one hundred players.

Bands for the playing of popular music are much smaller, and their instrumentation varies according

to the preferences of the conductors and arrangers. Saxophones, which do not ordinarily figure in a symphony orchestra, are common in jazz bands, which also lean toward wind rather than string instruments, and add banjos, guitars and one or two pianos to the percussion effects for the necessarily marked rhythm.

The conventional brass band uses clarinets in place of violins, generally substitutes the cornet for the trumpet, adds alto horns for harmony, and increases the number of trombones, with perhaps an extra tuba, Sousaphone or ophicleide. The percussion is generally limited to bass and side drums, cymbals and possibly a glockenspiel, which permits a complete scale.

Phonograph records are available, illustrating most of these individual varieties of tone color. For typical combinations, it is well to listen first to a string quartet, such as that of Grieg or Tschaikowsky, or possibly Dvorak's American Quartet, which introduces Negro themes. The string quartet with piano added may be heard in fine works by Schumann, Franck and Brahms. Music for vocal quartets is of course almost unlimited.

A good orchestral piece illustrating the plucked strings ("pizzicato") is the Scherzo from Tschaikowsky's fourth symphony, which also shows contrasting colors in the wood-wind and brass. The flutes appear attractively in the same composer's *Danse des Mirlitons,* from the *Nutcracker Suite.* These are beautiful solos for the English horn in the slow movement of Dvorak's *New World Symphony* and the corresponding part of the symphony of Cesar Franck. A quartet of French horns may be heard in the *Freischuetz Overture* of Weber, and there are good brass effects in Wagner's *Tannhaeuser Overture.* For individual string tone, listen to Bach's *Air on the G String,* or the popular celo solo, *The Swan,* by Saint-Saëns.

IX

MUSICAL FORM

THE last factor to enter into the organization of sound toward beauty is form, which utilizes all the other organizing factors, rhythm, melody, harmony and tone color, to create a complete composition. Form in music may be summed up as basically a three-fold process, consisting of Statement, Contrast and Reminder.

Obviously if you listen to the same tune over and over again, you will soon grow tired of it, even if it is a pretty good tune. That is the great weakness of popular music in general. It is the easiest kind of music to remember, representing the line of least resistance for the listener, but its very obviousness is likely to keep it out of the permanent class.

When a genius like Stephen Foster writes simple melodies that the whole world continues to sing indefinitely, it is an almost unique achievement. But even these popular tunes have a certain instinctive form, following the principle of statement, contrast and reminder. *Swanee River,* for example, has a definite form, which is fundamentally the same as that of a symphonic movement. Foster begins with the statement of his most important musical idea, to the words "Way down upon the Swanee River, far, far away". At this point, the tune is hanging in the air, on an "incomplete cadence", telling the

average ear that there is more to come. The melodic material is immediately repeated to the words "There's where my heart is turning ever, there's where the old folks stay".

But Foster wants to make sure that everybody will remember this important part of his melody, so he repeats the entire section (which could be called A), using the words "All up and down the whole creation sadly I roam, Still longing for the old plantation, and for the old folks at home". If he stopped there, you would still feel that he had not written a complete melody, so Foster adds a contrasting section, to the words "All the world is sad and dreary, everywhere I roam", and then comes back to a final reminder of his original melodic thought, on "Oh, darkies, how my heart grows weary, Far from the old folks at home".

There in a nutshell is the whole basis of musical form, and the same principle is merely elaborated in the larger forms of music. It applies also to novels and the drama. The writer first introduces his characters (Exposition) then supplies contrast through plot development, and finally brings about a happy or at least a logical ending, similar to the composer's reminder of his original material.

It will be found that practically all the songs of the world show some variation of the simple form of Statement, Contrast, Reminder, generally called for convenience A-B-A. The A section is the most important, and practically always repeats itself in some way. In popular songs it is the A section that invariably carries the essential theme of the melody, the part that the public remembers. Therefore in plagiarism suits, which are now fairly common, it is that part of a popular chorus alone that deserves serious consideration. The A section may be repeated immediately, as in *Swanee River,* with an additional reminder at

the end, or it may turn up again after some intervening material, perhaps finishing with still a third section, which could be labelled C. But under all circumstances the main theme of a well made piece of music is heard at least twice.

"Sonata form", considered the most difficult in music, is merely an elaboration of the song form of A-B-A. It occurs most commonly in the first movement of a sonata, symphony or concerto, and is by no means limited to sonatas themselves. A piece in sonata form has at least two themes, both of which occur in the A section, or Exposition. They are generally of contrasting character, in related keys, the first tonic, the second perhaps dominant (see p. 31).

After the "exposition" of these two themes, each possibly showing some slight development after its introduction, with connecting links or "bridges" and perhaps even a third theme, there follows the B section, known as the "Development" or "Free Fantasia". This section permits the greatest display of technique on the part of the composer. He breaks up his themes into short bits, turns them upside down, changes the keys, the harmonies and the instrumentation, perhaps even plays them together in counterpoint. It must all be logical and musical, yet with constant variety, contrasting definitely with the A section.

Finally comes the "Recapitulation", which is merely a reminder of the original thematic material, with both melodies probably in new keys, but otherwise unchanged. Occasionally they are brought into counterpoint with each other in this final section, creating an impressive climax. At the finish there may be a "Coda", literally "tail-piece", built on snatches of earlier material, or merely serving as a postscript.

Once these general outlines are clearly grasped, it will be found just as easy to follow the form of a

symphonic movement as that of a simple song. The melody patterns are the first things to recognize, then the complete themes. After that the rest is easy, although several hearings may be necessary before the entire outline is clear.

The object of all form in music is to achieve unity in variety. A mere sameness of melody would be tiring to the ear, but if the same melody can be treated in a variety of ways, or contrasted with other material, the result is a new unity, made significant by the variety that produced it. No novel, no play, no picture can exist on a basis of absolute sameness, any more than a piece of music. There must always be some plot, some problem, some contrast, some conflict, to give human interest to any work of art.

A common form of music, appearing often as the slow movement of a symphony or sonata, is the so-called "theme with variations". In this case the melody is actually played over and over, but with so much variety of treatment and decoration that it actually sounds different every time. It may have nothing more than the ornamentation of musical figures or countermelodies, or it may undergo definite changes of rhythm, harmony and key, as well as a variety of instrumentation.

The Rondo form also appears frequently in sonatas and symphonies, usually in a fast time. It consists of a main melody, or A section, with several other contrasting melodies, which can be labeled B, C, D, etc. The A-theme returns after each contrasting section, and there is generally a Coda at the finish.

The Minuet has a definite form, which has likewise made it popular as a symphonic movement. It is strictly an A-B-A affair, but the A section always has two contrasting melodies, each of which is repeated. The B section is known as the Trio, offering

a real contrast to the first part, and after this the A section is played again, without repeating the individual melodies as at first.

It will be found quite easy to follow the various forms of music after listening to a few good examples. Try any of those below, either on phonograph records, or as you pick them up on the radio or in the concert hall or movie theatre. They all belong to the stock musical repertoire of the world.

Examples

Song Form: *Swanee River,* Foster: *Au Clair de la Lune,* Old French; *Drink to me only with thine Eyes,* Old English; *The Lorelei,* Silcher.

Sonata Form: First movement, *Unfinished Symphony,* Schubert; first movement, *Symphony in G minor,* Mozart.

Theme and Variations: Slow movement, *Andante, Surprise Symphony,* Haydn; Slow movement, *Kreutzer Sonata* (violin), Beethoven.

Minuet: Third movement, *Symphony in G minor,* Mozart; *Minuet in G,* Beethoven.

Rondo: *Finale* (*Gipsy Rondo*) from *Trio,* Haydn.

X

VERTICAL AND HORIZONTAL MUSIC

ALL music that is harmonized at all may be said to run in vertical or horizontal lines. Vertical music is the more familiar to modern ears, with each tone represented theoretically or actually by a chord, running up and down the musical staff. Horizontal music is polyphonic, or many-voiced, in the sense that two or more melodies run along the staff from left to right, harmonizing with each other at various points.

This type of music leads to some distinct forms, quite different from those of the vertical school. In singing a round (see p. 24) you are merely following the form of a strict canon, which means a melody harmonizing with itself by overlapping. A round is a canon on the unison, each voice starting on the same tone, although at different times. But a canon may also have its melody repeated horizontally at various levels of pitch, such as the fifth or fourth intervals of the scale.

The earliest type of harmony, known as "organum", consisted of nothing more than such a canon, relentlessly pursued from its starting-point, no matter how badly it sounded. If you want to get the effect, try playing *America* in two keys at the same time, perhaps a fourth apart, as in F above and C below. This crude way of harmonizing led eventually to

"descant", in which a countermelody was added to the "plain song", or unison. In time this horizontal music acquired more and more parts, until actual chords were produced more or less accidentally.

Polyphonic music was popular all over the civilized world long before the modern ideas of melody and harmony came into existence. Originally it was all vocal music, and it was only when the madrigals and other forms of polyphonic music became too complicated for human voices that the parts were given to instruments. The madrigals of secular music, which were merely part-songs for several voices, had their ecclesiastical counterpart in the motets of the church. There were also glees, catches, rounds, etc., all illustrating the horizontal method of harmonizing through counterpoint.

The highest point in polyphonic music, vocal or instrumental, is reached by the Fugue, which means literally a "flight." The title is suggested by the fact that in a fugue one theme is constantly pursued by others. It is horizontal music of the most complicated kind.

A strict fugue contains a main theme and one or more counterthemes (or subjects), usually derived from the main theme. The form is developed mostly through changes of key, each new key creating an "episode", culminating in a "stretto", with all the melodic parts knit together as closely as possible. At the close the original key returns, often with the help of a "pedal point" (a sustained note originally held by the pedal of the organ) which gradually forces all the other parts into line, until an agreement is reached, with all the climactic force of an actual recapitulation of the original melodic material.

Fugues are most effective on the organ, where the interplay of parts can be clearly brought out (a more

difficult matter on the piano) or when played by an orchestra, permitting an even greater instrumental variety. But vocal fugues are also very effective, and they are found in most of the great sacred music, including Masses, Cantatas and Oratorios. Symphonic music often contains "fugato" passages, particularly in the development section of sonata form. In these there is only a suggestion of the strict fugue, generally limited to a short experiment with portions of the main theme in counterpoint.

To become familiar with polyphonic or horizontal music, listen first to such simple counterpoint as is found in the *Inventions* of Johann Sebastian Bach, written for his children, but showing a remarkable scholarship as well as real melodic inspiration. Then try some of the madrigals as sung and recorded by the English Singers, splendid examples of vocal polyphony. The next step can be one or more of the choruses from the oratorios, in fugal form. There are several in the *Messiah* of Handel and the *Elijah* of Mendelssohn. Finally the fugues of Bach should be heard on either the organ or the piano. They may be found difficult at first, but mere astonishment will eventually turn into admiration and perhaps real pleasure at their musical perfection. No matter how much elaborate polyphonic music you may hear, it will always be worth while to go back to the simple little rounds of childhood and sing them for your own amusement.

XI

ABSOLUTE AND PROGRAM MUSIC

ANY composition that gives no indication of its meaning by title, words or descriptive note is generally known as "absolute music". Such music includes most of the symphonies, sonatas, concertos, string quartets, etc., for which the composers as a rule indicate nothing more than the general form and the rate of speed (Andante, Allegro, etc.).

When a definite program, in the way of a story, picture or mood, is indicated, even by a mere title, the composition logically bears the name of "program music". Such music can be classified as either descriptive or narrative, with a possible third class in which a mere suggestion of mood or atmosphere is given. A symphony which is known only by its number or key is necessarily absolute music, even though it may suggest a program to every listener, perhaps a different one to each. But when Tschaikowsky calls his sixth symphony "Pathetique", he at once places it in the class of program music. He does the same thing for his fourth symphony by supplying a note which explains its program in some detail. Beethoven gives his famous fifth symphony a programmatic character by labelling the opening melodic pattern "Fate knocking at the door."

But most real program music is far more specific than this. Strictly speaking, the ultimate in program

music is that which has words, and possibly action, costumes, and scenery besides, as in opera. But in such music the program is so obvious as to require no pointing. In general, therefore, program music is understood as instrumental rather than vocal, with its intentions conveyed by some other means than actual words.

The weakness of program music is that it is likely to lean too heavily on the program itself, instead of depending upon the music alone to deliver its message. If you announce in advance what a piece of music is going to mean, the listener is far too easily persuaded that the music really carries out the promise of the announcement. The possible absurdity of this principle is demonstrated in such tricks as the familiar *Three Trees,* in which the various imitations and suggestions of program music are made intentionally ridiculous at the piano.

The best program music becomes essentially absolute music in the long run, and requires no explanation of its meaning. Conversely, any listener can supply his own program for great absolute music, if it becomes more interesting to him in that way. It would be unfair to say that absolute music as such is greater than program music, but certainly it sets itself a more difficult task in relation to its audience, and therefore deserves the greater credit when it succeeds.

Practically every great composer has written both kinds of compositions. Bach imitated the postilion's horn in a *Capriccio on the Departure of a Beloved Brother.* Daquin's piano piece, *Le Coucou,* imitating the actual bird-call, is still played, and there are similar bits of program music from the pens of Couperin, Lully and Rameau. Domenico Scarlatti wrote a *Cat's Fugue,* and there were early compositions on such subjects as *The Combat of the Birds,* not to speak of actual battles.

Haydn gave descriptive titles to many of his symphonies, such as *Surprise, The Clock, Farewell,* etc., and one of them, *La Poule,* deals realistically with the barnyard. Beethoven wrote a *Battle Symphony,* in which he quoted martial airs like the French *Malbrough* (known to-day as *We won't go home until Morning* or *For he's a jolly good fellow*) and the English *Rule, Britannia,* and also called one of his rondos *Wrath over a Lost Farthing.* He gave his third symphony the title of *Eroica,* originally with Napoleon in mind as his hero (later removing the name in angry disappointment) and called the sixth symphony *Pastoral,* carrying out this suggested program with vivid musical pictures of the peasants in the fields, the songs of birds, and a climactic storm. Beethoven applied such titles as *Pathétique* and *Appassionata* to his piano sonatas but that of *Moonlight* was not of his own choosing. His overtures and incidental music to plays are all definitely programmatic.

Schumann, one of the earliest of the Romanticists, wrote much program music, mostly in the smaller forms for piano. Mendelssohn's *Songs without Words* are of the same type, and his orchestral works include several descriptive overtures and the lovely music for *A Midsummer Night's Dream.* Berlioz and Liszt both specialized in program music, the former composing three symphonies with descriptive titles, while the latter was the creator of the symphonic poem, necessarily programmatic, in addition to such smaller works as the familiar *Liebestraum* (Dream of Love), *Waldesrauschen* (Murmuring Woods), *Gnomenreigen* (Dance of the Gnomes), etc.

The symphonic poem was a popular form also with Richard Strauss, who indicated definite programs for his *Till Eulenspiegel, Don Juan, Tod und Verklaerung* (Death and Transfiguration), *Don Quixote* (with

realistic bleatings of sheep and an actual wind-machine to represent the windmills), and the autobiographical *Heldenleben* (A Hero's Life).

A good example of narrative program music is the *Danse Macabre* of Saint-Saëns, which tells a realistic story, from the striking of midnight on the church clock to the gruesome tuning of Death's fiddle, the opening of the graves, the weird waltz of the spectres, accompanied by the xylophone rhythm of bones upon tomb-stones, finally the crowing of the cock at dawn, and the hurried scampering of the ghosts back to their graves. A more cheerful type of program music will be found in Tschaikowsky's popular *Nut-Cracker Suite,* which is really a series of fairy-tales in music. More modern, but quite as easy to follow, is Ravel's *Mother Goose,* and there is an exciting tone poem by Dukas, *The Sorcerer's Apprentice,* containing the old story of the broom that was brought to life to fetch water, and then wouldn't stop.

Saint-Saëns wrote a whole *Carnival of the Animals,* and there is much good program music in the piano compositions of Debussy. The Russians are particularly fond of program music, with Rimsky-Korsakoff an outstanding composer of that type (*Scheherazade,* etc.). Listen to Grieg for Scandinavian pictures and stories in music, and to Macdowell as an American representative. There is really no limit to the material available. If you want to make a game of it, try to guess the program of a piece, before being told what it actually represents, or amuse yourself with supplying programs for absolute music, to fit the mood of the moment.

XII

FROM SONG TO OPERA

OBVIOUSLY the easiest music to grasp at a first hearing is of the vocal type, whose program is made unmistakable by the words (assuming that they are in a familiar language, and that the singers can make them intelligible). The mere fact that words make music completely articulate would be enough to account for the popularity of song as compared with instrumental music.

Singing is still the most general and practical way in which the average person can take an actual part in music, and the more one tries to sing, either alone or in a crowd, the more one is likely to appreciate the art of a truly great singer. It is the easiest thing to do in some fashion, but the hardest to do really well.

Song in general may be divided into folk-song and art-song. The former is the natural, primitive expression of instinctive musicians, and includes most of the popular music of the world. In many cases its individual composers are unknown, or quickly forgotten, and as such songs are handed down from one generation to another, they often change their outlines, so that eventually many different versions become current.

Folk-song is always in the strophic form, which means that the same tune is made to serve for a number of stanzas. This demands a melody of really high

quality if the song is to survive, for the changing words cannot possibly fit it equally well.

Art-song, on the other hand, which is the conscious and careful setting of words to music by a well-taught musician, seldom adopts the strophic form, but prefers to carry the music along with every detail of the text (durchkomponiert, or "composed throughout", as the Germans call it). The result is a far more elaborate form of composition, but often less appealing to the average ear, particularly as a composer of less than genius is likely to sacrifice melodic inspiration to merely following the accent of the words as closely as possible. Art-song also makes more of the accompaniment than does folk-song, which is often sung without any accompaniment whatever. It is likely to find its texts in the subtler poems of literature, rather than in the straightforward ballads of folk-lore.

The German Lied (which really means "song" itself) is generally considered the highest form of art-song, and its equivalent may be found in many other countries. The outstanding masters of the Lied were Schubert, Schumann, Franz, Brahms, Hugo Wolf, and the contemporary Richard Strauss. They all possessed the ability to create individual melodies and accompaniments, at the same time adhering closely to the spirit and detail of the text. As examples of their art, listen to Schubert's *Erlking, Serenade* or *Ave Maria,* Schumann's *Lotus Flower, Dedication* or *The Two Grenadiers,* Franz's *Dedication,* the two *Nightingale* songs of Brahms, and perhaps his *Sapphic Ode,* Wolf's *Verborgenheit* and *Weyla's Song,* and the *Morgen, Allerseelen* and *Serenade* of Strauss.

Mendelssohn, Loewe, Wagner, Liszt, Mahler and other composers wrote excellent Lieder, while songs of the same type were contributed by Rubinstein and Tschaikowsky in Russia, Grieg and others in the Scandi-

navian countries, and various Italian, English and American composers, among whom Macdowell holds a high rank. The French song-writers have mostly shown a style of their own, more subtle in melody and harmony, with Debussy as their outstanding composer, and fine songs also from Saint-Saëns, Chausson, Duparc, Fauré, Hahn, Massenet and others.

American popular songs follow the lines of folk-music rather than those of art-song, and are inclined to limit themselves to fairly obvious melodies and sentiments. They are essentially strophic, with a necessary monotony of rhythm, for the sake of dancing, but the verses have now been reduced to a minimum, with almost complete concentration on the chorus, which sometimes assumes elaborate proportions. On the whole popular music shows a far greater proficiency than in the past, with such composers as Gershwin, Kern, Youmans, Schwartz, Cole Porter and Vernon Duke making important contributions to the music of the day.

From a single voice to a group of voices is a logical step, and many of the popular melodies of the world are eventually arranged for mixed or male quartets and perhaps for choral singing. In this branch of music the amateur can have the pleasure of participating as an actual performer, and every community should be able to boast of at least one active choral society.

Opera represents the most elaborate combination of vocal and instrumental music, utilizing solo voices, a chorus, an orchestra, and often a ballet as well, with scenery, costumes and action. Its ecclesiastical parallel is found in oratorio, which may produce equally dramatic effects, but through the voices and orchestra alone, without benefit of staging.

Opera began in Florence as an attempt to revive the technique of the Greek drama. Actually it resulted in a new form of musical art, bearing little if any relation to

what we know of the Greek stage, but tempting its composers and interpreters to a variety of abuses.

From the outset the problem of opera has been to preserve dramatic realism without sacrificing musical values and vice versa. The very fact that the words of opera are sung and not spoken creates an immediate artificiality which can be overlooked only with the help of great music and great drama. Much of the conventional operatic repertoire is admittedly neither the one nor the other. The old Italian opera in particular utilized an essentially artificial form to express still greater artificialities of vocal technique, leaving dramatic realism to make the best of it. Prima donnas were more concerned with showing off their astonishing feats of coloratura singing than with creating anything like a convincing stage presentation.

Yet there have been operas which offered a very satisfying balance of music and drama. Gluck was the first real reformer, using such classic materials as the stories of *Orpheus and Euridice, Iphigenia* and *Alceste.* Mozart gave to opera the sparkle of his musical genius, with *Don Giovanni, The Marriage of Figaro* and *The Magic Flute* as his outstanding works.

Weber created the Romantic style of opera, which led directly to the masterpieces of Wagner. Beethoven wrote only one opera, *Fidelio,* containing beautiful music, but theatrically ineffective. The Italian and French schools of opera developed with such composers as Rossini (*Barber of Seville* and *William Tell*), Spontini, Cimarosa, Cherubini, Donizetti (*Lucia*), Bellini (*Norma*), Mëhul, Grétry, Halévy, and Meyerbeer (*The Prophet, L'Africaine, Huguenots*).

Italy's greatest composer of opera was of course Giuseppe Verdi, who progressed from the simple tunefulness of *Il Trovatore, Rigoletto* and *La Traviata* to the musical and dramatic splendor of *Aida,* finally

striking a truly modern note in *Otello* and *Falstaff*. These traditions were carried on successfully by Puccini (*Tosca, Madam Butterfly, La Bohême*), Mascagni (*Cavalleria Rusticana*), Leoncavallo (*Pagliacci*) and Montemezzi (*L'Amore dei tre Re*).

French opera found a lyrically romantic composer in Gounod (*Faust, Romeo and Juliet*), a dramatically convincing genius in Bizet (*Carmen*) and impressive modern representatives in Massenet (*Manon, Thais*), Charpentier (*Louise*), Debussy (*Pelleas and Melisande*) and Saint-Saëns (*Samson and Delilah*). In Russia the greatest opera thus far is Moussorgsky's *Boris Godounoff*, with other words of distinction by Rimsky-Korsakoff (*Coq d'Or*), Tschaikowsky (*Eugen Onegin*), Borodin (*Prince Igor*) and less known composers.

England still rests her operatic reputation largely on the ancient works of Purcell and the unique satires of Gilbert and Sullivan, while in America the most successful operas thus far have been Deems Taylor's *Peter Ibbetson* and *The King's Henchman*, Gruenberg's *Emperor Jones*, Hanson's *Merry Mount*, and in the lighter field the works of Victor Herbert, Jerome Kern and George Gershwin.

Opera reserves a special place for the name of Richard Wagner, who so far transcended the efforts of his contemporaries that his masterpieces have been dignified with the name of Music Drama. No other dramatic music approaches that of his great cycle of the *Nibelungen Ring*, the tragic *Tristan and Isolde*, the comic *Meistersinger*, or the deeply religious *Parsifal*, and even such earlier works as *Tannhaeuser* and *Lohengrin* stand out by comparison with conventional opera.

The Wagnerian tradition was carried on by Richard Strauss, who did even more elaborate things (but less inspired) with his *Elektra, Salome* and *Rosenkavalier*.

At the same time Humperdinck showed what could be done by a good musician with simple materials in his charming score of *Haensel and Gretel.*

The three great oratorios of musical history, representing the dramatization of religious rather than secular materials, are Handel's *Messiah,* Haydn's *Creation* and Mendelssohn's *Elijah.* But other composers, such as Elgar, Dvorak, Brahms and Verdi, have contributed great choral works to the music of the church, whose first significant exponent was the Italian Palestrina, still regarded as the master of the purest polyphonic style.

Beethoven composed an oratorio, *The Mount of Olives,* and a deeply impressive *Missa Solemnis* (far too difficult for frequent performance), but the giant of them all was Bach himself, in his *Mass in B Minor, St. Matthew Passion* and innumerable church Cantatas. This is sacred music at its highest peak, combining simple reverence with an apparently limitless inventive genius and an amazing command of musical expression.

XIII

CHAMBER AND SYMPHONIC MUSIC

THE term "chamber music" is applied to music that can and should be played in a comparatively small room, as contrasted with compositions requiring the use of a large orchestra or chorus, or the stage effects of opera. Instrumental solos of all kinds, accompanied by the piano, come strictly under the head of chamber music, although it is now customary to perform such music in large halls, to accommodate the audiences of popular artists.

Of all the individual instruments the piano (or pianoforte) remains the most practical. It is the ideal instrument for the home, almost a necessity for composing, teaching or accompanying, and still a popular concert performer. The handicap of the pianist (please accent the second syllable) is that he has little control of the actual tone, which begins to diminish in volume the moment after he has struck a key, and which can be given individual color only by a very sensitive touch and skillful use of the pedals.

The great creative genius of the piano was Chopin, who first showed how tonal coloring could be varied through the decorations and running accompaniments of the music. Chopin is still the darling of pianists and listeners alike, and his Etudes, Preludes, Waltzes, Nocturnes, Scherzos, Mazurkas, Polonaises and other works hold their own by virtue of their extraordinary

inventiveness as well as their command of the technical resources of the piano.

Chopin's revolutionary methods were still further developed by Debussy, Ravel and Scriabine in modern times. Other composers with a peculiar instinct for writing for the piano were Schumann, Mendelssohn and Liszt, the last of whom was considered the most spectacular virtuoso of all time.

The literature of the piano contains an infinite amount of good music, beginning with the early works of Italian and French composers like the Scarlattis, Couperin and Rameau, written originally for the harpsichord (an instrument whose strings were plucked by quills instead of struck by hammers) and progressing through the *Well-Tempered Clavichord* and other works of the great Bach to the sonatas of Haydn, Mozart and Beethoven.

Schubert wrote charming piano music, as did Weber and others of the Romantic school. The great piano concertos, in which the orchestra plays a part sometimes even more important than that of the solo instrument, are by Mozart, Beethoven, Schumann, Liszt, Rubinstein, Chopin, Tschaikowsky, Brahms, Rachmaninoff, Saint-Saëns, Grieg and Macdowell.

Next to the piano, the violin contains the most popular literature of any individual instrument. Here also the early compositions came out of Italy, where the violin itself was developed to a point of perfection by such famous masters as the Stradivarius, Guarnerius and Amati families. Violin sonatas of great beauty were written by Handel, Haydn, Mozart and Beethoven, later also by Schubert, Schumann, Brahms, Grieg, Rubinstein and Cesar Franck (one of the greatest of them all). The outstanding concertos for the violin are those of Mozart, Beethoven, Brahms, Mendelssohn, Max Bruch, Lalo, Tschaikowsky, Vieuxtemps, Wieniaw-

ski and Goldmark. Paganini has the reputation of having been the greatest virtuoso of the violin, and his compositions are still popular, in piano transcriptions as well as in their original form.

There is a far more limited literature for the cello, although its deep, almost human voice is very popular. Excellent sonatas and concertos, however, have been written for the rather unwieldy instrument, and it is an effective soloist in many orchestral passages. This is true also of the viola, which seldom appears except in conjunction with other instruments.

Violin, cello and piano form the traditional string trio, for which much fine music has been written, particularly by Haydn, Mozart, Beethoven and Brahms. The same composers are outstanding creators of music for the string quartet, in which a second violin and viola are added to the first violin and cello, to form the purest of four-part harmonies. With the addition of the piano, the string quartet becomes a quintet, for which masterpieces have been contributed by Schumann, Franck, Brahms and Dvorak. There are also sextets, septets and octets, after which the instrumental ensemble becomes a small orchestra.

Chamber music, incidentally, can be played with great effect in the home, using whatever combination of instruments is available. A string trio or quartet can usually be formed without difficulty, and with the addition of a flute, trumpet, clarinet and perhaps a trombone, some real orchestral effects can be obtained. A great deal of good music has been arranged for such combinations, with the parts "cued in", so that they can always be picked up somehow if an instrument is lacking. There is no greater fun in music than such amateur instrumental playing, but don't invite the neighbors in too soon.

From the listener's standpoint, the music of a symphony orchestra is perhaps the most satisfying of all, partly because it is as a rule absolute music, and therefore permits the widest latitude of interpretation, to suit the mood of the hearer. A symphony is really a sonata for orchestra, usually in four movements, where the sonata itself shows only three. Similarly a concerto is a sonata for a solo instrument with orchestral accompaniment.

The first movement of a sonata, symphony or concerto is regularly in sonata form (see p. 42). The second is generally a slow movement, either in song form or a theme with variations. The third movement may be a Minuet or a Scherzo, or some other type of fast music, and the Finale, often in Rondo form, should be brilliant, for a climactic ending.

Schubert's *Unfinished Symphony* has already been mentioned as a good starting point for such music, and Mozart's in G minor is as easy to follow and as satisfying as any. Haydn wrote many charming symphonies, but they sound a little too simple for modern ears. Beethoven, however, holds his own with any of the later works. His fifth symphony is still his most popular, but there are many admirers of the third (*Eroica*), the sixth (*Pastoral*), the seventh and the stupendous ninth, with its choral Finale.

Schubert, Schumann and Mendelssohn all wrote romantic symphonies of real worth, and the ideal combination of the classic and romantic appears again in Brahms, whose four symphonies are possibly the greatest of them all. Listen to the second first, then the first, then the third, and finally the fourth.

Tschaikowsky is the great sentimentalist among symphonic writers, and his fourth, fifth and sixth (*Pathétique*) symphonies seem to grow in popularity. He also has to his credit a splendid tone poem in the so-called "Fantasie Overture", *Romeo and Juliet*. Dvorak has

attained an equal popularity with his American symphony, *From the New World,* which utilizes melodies of negro character. (The slow movement appears again as the song, *Goin' Home,* and is definitely imitated in *Wagon Wheels.*)

Orchestral favorites, tone poems and other smaller works are a good introduction to actual symphonies. The following may be recommended to the attention of any listener: Overtures to Mozart's *Don Giovanni, Figaro* and *Magic Flute;* Weber's *Oberon, Freischuetz* and *Euryanthe;* Beethoven's *Fidelio* (*Leonore,* especially No. 3); Rossini's *William Tell;* all of Mendelssohn's, Wagner's, and the *Academic Festival Overture* of Brahms; the symphonic poems of Liszt and Strauss; Rimsky-Korsakoff's *Scheherazade,* and Debussy's *Nocturnes, La Mer* and *Afternoon of a Faun;* perhaps also Ravel's *Bolero* and the ballet music of Stravinsky, particularly *Petrouschka.*

XIV

THE MODERN TREND

MODERNISM in music expresses itself chiefly by distortions of the accepted formulas and conventions of the past. The organizing factors of rhythm, melody, harmony, tone color and form can all be distorted in various ways, and often these distortions result in highly interesting and novel effects.

The revolutionary experiments of modern composers of serious music are paralleled in the more obvious and popular distortions of jazz. In fact, the dividing line between the two is very faint. They both represent the human tendency to fly off at a tangent, to rebel against anything that has become established, and to upset rules and regulations merely because they have become recognized as such.

The commonest argument in support of ultra-modern music of the type that rather grates on the average ear is that every great composer was considered a heretic in his day, and that no progress in art has ever been made without overcoming extreme opposition. This is true enough. But it is utterly illogical to say that because every great composer has had to overcome opposition therefore every composer who meets with opposition is necessarily great.

Beethoven, Wagner, Debussy, and other geniuses who were once considered arch-heretics, certainly

proved their greatness, and left the stamp of their original ideas upon all subsequent music. It is quite possible that the seemingly heretical theories of Schoenberg and others of the modern school of cacophony will be similarly accepted by future hearers, as they are to some extent even to-day.

But it must be assumed that there is a limit beyond which the distortions of music's organizing factors cannot go without offense to the human ear, which, after all, is the only possible judge of musical beauty.

The definition of music given at the start of this little book emphasized beauty as the goal of all art. But beauty itself is hard to define. It is not enough to say with John Keats "Beauty is truth, truth beauty", for we then meet the unanswerable question "What is truth?" The philosopher's answer that truth is the agreement of appearance with reality is again a mere subterfuge, for the question then becomes "What is reality?"

In the long run, truth and beauty alike rest with the individual, and it is only after a great number of individuals, over an adequate period of time, have agreed in their direct and spontaneous reaction to the truth or beauty of any work of art that that work of art becomes established as a classic, a piece of permanent beauty. Nobody is qualified to-day to state with absolute authority or conviction that any contemporary work of art is destined to permanence of this kind, and it is particularly absurd for those who have no real foundation in the established music of the past to set themselves up as enthusiasts and propagandists for a new order.

While there are unquestionably charlatans among the composers as well as the enthusiasts of modern music, it should be recognized that there are many creators and appreciators of modernism who are en-

tirely sincere, and to whom the conventional sounds of "old-fashioned" music are just as unsatisfactory as the new-fangled noises may be to others. The honest modernist is also as rule well versed in the music of the past, treating it with respect and adapting many of its formulas to the new technique, as, for instance, Alban Berg claims to have done in his opera *Wozzeck*. It is foolish to condemn all modernism blindly, and it is equally foolish to accept it with a hypocritical pretense of appreciation which actually does not exist. The best advice is to listen to honest workmanship of the modern type when the opportunity offers, and to try to find the logic of the composer's processes of thought, still maintaining a healthy regard for the normal human responses to beauty, as it has been recognized for centuries. A piece of music may be scientifically significant, with a real influence on the future, even when it seems at a first hearing utterly without reason of excuse for existence.

Once you are familiar with the organizing factors of music, and accustomed to listening for patterns, it is not hard to follow the distortions of those factors, either in jazz or in more serious compositions. Rhythm is distorted by syncopation, which merely anticipates or delays the natural accent. "Ragtime" is the commonest example of such distortion, leading to the more intricate rhythmic breaks of jazz, but syncopation as such has long been characteristic of good music, and was a favorite device with such composers as Brahms and Schumann.

Melody becomes distorted automatically by such rhythmic treatment, but can also be dragged from conventional lines by an utter disregard of those patterns of the scale that sound right and comfortable to the average hearer. Here also modernism has a

classic background in the variations, inversions, augmentations and cadenzas of the older music.

Harmony has undergone a steady development in the direction of freedom from rule, culminating in Schoenberg's theory and practice, which eliminates all the restraints of the past. There have always been arguments as to what constitutes concord and discord, and from the time of Monteverde to Debussy and his followers each innovation has had to break down the barriers of opposition, only to be accepted in time as entirely orthodox. In Oriental countries smaller intervals of the scale than the conventional half-tone of our occidental music have been constantly in use, and the trend of modern harmony and melody is now in the direction of at least the quarter-tones, which to the average listener still sound merely out of tune.

Tone color offers unlimited opportunities for distortion, with the muted brass and emphatic percussion of jazz already accepted as natural and pleasing sounds. How far the composers of the future may permit themselves to go in the direction of noises hitherto considered unmusical is an open question.

Form itself has necessarily been distorted in every generation, for an inventive composer instinctively rebelled against restrictions which usually represented only the didactic pronouncements of his predecessors. Strict sonata form and such mathematical exercises as are to be found in the old polyphonic music are almost forgotten to-day, and the tendency is to compose in the manner of a rhapsody or fantasy, preferably with a definite program in mind.

The true artist, however, always has the ideal of expressing the abstract in concrete form, and when a modernist claims to have arrived at this goal, it is difficult to argue with him. He simply says "If it does not mean to you what it does to me, then it is your

own fault." The ultimate answer is that if an artist does not command a medium of expression which will in time make his thoughts, moods and emotions intelligible to the average listener, he has not really accomplished his purpose.

Modernism is best approached through the works of Debussy and Ravel, most of which sound surprisingly natural to-day. Scriabine, Stravinsky and Prokofieff need not offer serious difficulties, and the satirical compositions of Casella, Satie, Lord Berners and others are distinctly pleasing in their humor. Poulenc, Milhaud, Honegger (*Pacific* 231), Malipiero, Respighi and others may prove hard to take after that, and eventually you can even attempt the later Schoenberg, Hindemith, Berg and Bartok, as well as the Americans, Ives, Ruggles and Cowell.

For the jazz version of modern music, listen to Gershwin's *Rhapsody in Blue, Piano Concerto in F* and *An American in Paris,* all of which are thoroughly melodious, and to the interesting work of Copland, Gruenberg, Grofé, Still and Dana Suesse. Popular songs are elaborately arranged and orchestrated nowadays, taking their cue from the modern harmonies and tone colors, and much of this material, commonly heard over the radio, has a musical significance, even when the basic melodies are of no great consequence.

XV

LISTENING HABITS

THE best listeners to music are amateur performers; therefore, no matter how old you may be, and how unmusical you may consider yourself, try to express yourself musically in some way, if it is no more than whistling or humming a tune. Practically anyone can learn to sing well enough to join with a crowd of enthusiasts, and a little practice will make it possible for those with good ears to harmonize in different parts.

Picking out chords at the piano is also a fairly simple matter, and there is an endless fascination in finding out just what the keyboard can produce in the way of melody and harmony. A good sense of rhythm can be developed by dancing or merely keeping time with any music that has a definite beat, and eventually anyone can learn to beat the time itself quite accurately.

If the piano seems too difficult or expensive an instrument, there are plenty of other choices, including the practical and handy piano-accordion, which is becoming more and more popular with amateurs, and descending if necessary to the ukulele, the harmonica and the toy instruments of childhood. Haydn wrote a *Toy Symphony,* in which all the real playing is done by a violinist and a pianist, while any number of others may have the fun of coming in at the right moment with an auto-

matic trumpet or cuckoo call, or the beat of a triangle or drum. We may not be able to play musical games as they did in Elizabethan times, when every visitor was expected to do his part in singing madrigals at sight, or playing one of the instruments from a "chest of viols", but we can at least pretend that we are musicians of a sort, and get the satisfaction of participating in some small way.

If, however, you feel no inclination to try your hand at music-making, you can occupy your leisure time very effectively as a mere listener. In that case, try at least to identify the chief organizing factors in any composition, so that it becomes more familiar with each hearing. Since you cannot always depend upon the radio or concerts to give you what you want, the best way to develop your listening powers is through phonograph records, which yau can play over and over again.

Listen first for rhythmic patterns, perhaps beating the time yourself. Then pick out the chief melodies, and after that begin to notice the harmonic treatment. The instrumental tone color should not be hard to follow, and you will soon be able to distinguish the individual quality of a violin, a cello, an oboe, a bassoon, a trumpet, etc. Let the form of the composition come last, and only after you are familiar with its other organizing factors. By this time you may be able to follow the notes of the music, in which case it will be helpful to arm yourself with a miniature score, or a piano transcription, one of which is generally available, often through a local library.

Eventually you will find that the horizon of music keeps moving away indefinitely, so that you can go on forever finding new beauties and fresh points of interest. The inner satisfaction thus found in the pursuit of music is something no one can ever take away from you. Just try it and see.

XVI

INTRODUCING GREAT COMPOSITIONS

NOW that you have read the preceding chapters, you should by this time have a fairly clear idea of what to listen for in music. Applying this suggested approach to individual compositions is not difficult, and again the use of phonograph records is recommended. Below are some facts about established masterpieces by the great composers, and with these summaries as working models, any good piece of music can be similarly analyzed. The following list is limited to vocal and instrumental music likely to be heard in concert or on the air, as well as in recorded form. Biographical details have a chapter to themselves, so the comments can be restricted to essential facts concerning the music itself and its interpretation. The compositions are presented in chronological order, and the selection of material is based on popularity as well as musical value.

1. Suite, no. 3, in D major

JOHANN SEBASTIAN BACH

This is the best known of four orchestral *Suites* written by Bach, probably during the years in which he served as court conductor to Prince Leopold of Anhalt-Cöthen (1717-1722) or possibly later in Leipzig. He called them *Overtures,* but this name literally applies only to the first movement of each composition. The classic *Suite* was the forerunner of the *Symphony,* and consisted of an *Overture* and a series of dances, loosely strung together. In this case the *Overture* is followed by

an *Air,* which has become world famous in a violin transcription by Wilhelmj as the *Air on the G String.* It is considered one of the most beautiful melodies ever written. The original key is D major. (On the solo violin it is in C.) The *Air* is in a slow four-four (common) time, with long sustained notes over a dignified accompaniment of strikingly regular pattern, plucked on the lower strings.

This *Suite* also contains two *Gavottes* (old-fashioned dances in duple time), a *Bourrée* (similar in form and also of French origin) and a final lively *Gigue,* in 6-8 time, corresponding to the familiar *Jig* of folk-music. The instrumentation consists of two oboes, three trumpets, the regular strings, drums and cembalo (corresponding to a piano part). Mendelssohn conducted this *Suite* in Leipzig in 1838 to revive interest in the music of Bach.

2. Symphony in G minor (Köchel 550)

WOLFGANG AMADEUS MOZART

This has been called "the perfect symphony" and may well serve as a permanent model of the form. It is one of three Mozart masterpieces, all written within a period of six weeks, in the summer of 1788. The first movement is a beautiful example of Sonata Form, with an opening theme of great charm, based largely on a two-note pattern. There is a melodic bridge of sturdy character and a second theme which emphasizes the chromatic scale. The development is clear and easy to follow, with melody again triumphant at the close.

The second movement is in slow triple time, with two melodies overlapping, and a second theme again creates the effect of Sonata Form. The *Minuet* which follows is in minor key, turning to major in the Trio (middle section) and showing a robust syncopation in its main theme. The Finale, again starting in G minor and once

more developing Sonata Form, has a gay tune which was imitated by Beethoven later in the third movement of his fifth symphony. Mozart's second theme is of more sustained character, emphasizing chromatic progressions. The instrumentation represents the conventional orchestra of the time, with most of the work done by strings and wood-wind.

3. Symphony no. 94, in G (Surprise)

FRANZ JOSEF HAYDN

This familiar work was probably composed in 1791 and had its first performance in London March 23, 1792, at one of Salomon's concerts, the composer conducting. The first movement starts with a slow Introduction and then goes into a lively tune in 6-8 time. There is a second theme of similar character, with some big jumps in the melody, suggesting a braying effect. (See the analysis of Sonata Form, page 41.)

The second movement consists of a theme with variations, which is a common form for the slow section of a symphony.

The third movement of the *Surprise Symphony* is a jolly *Minuet,* in triple time and the basic key of G major. For the Finale Haydn wrote a *Rondo,* literally a round dance, in which one leading theme alternates with others, all in a lively tempo (2-4 time).

4. Piano Sonata in C-sharp minor, Opus 27, no. 2

LUDWIG VAN BEETHOVEN

Known as the "Moonlight Sonata" (for no earthly reason, and without any such intention on the part of the composer), this is definitely one of the most popular creations of the great Beethoven. It has been surrounded with absurd legends, labelled (or libelled) as practically an improvisation, and glamorized in motion pictures, besides appearing in the repertoire of every ambitious pianist.

The *Sonata* was dedicated to the Countess Giulietta Guicciardi, with whom Beethoven was deeply in love, and this has given rise to one of the "moonlight" stories, to the effect that he stood outside her house while a gay party was going on, and, on being called in, promptly sat down at the piano and made up the *Sonata* on the spot. Actually it was inspired by a poem describing a girl in church, praying for the recovery of her sick father.

A quiet mood is immediately created by the regular succession of triplets, which continue as accompaniment to a simple, sustained melody in 4-4 time and minor key. It is actually a slow movement, which is unusual for the beginning of such a composition. The middle section is an interlude, in a sprightly triple time, with syncopations, sudden changes of key and fascinating effects of harmony. In the Finale Beethoven releases a passionate fury which certainly has nothing to do with moonlight, in a succession of dynamic climaxes that demand high skill on the part of the performer. The *Sonata* was published in 1802 and probably composed in the preceding year.

5. Der Erlkönig (The Erlking) . . FRANZ SCHUBERT

Schubert is considered the creator of the German *Lied* and one of the most important songwriters of all time. His *Erlking* was written in 1815, when he was only eighteen years old. The words are by Goethe. The title of this song refers to a spectral character, literally the "king of the alders," who tries his charms on a sick child whose father is carrying him on horseback through the forest. The accompaniment is in persistent triplets, suggesting the galloping of the horse. Three voices are heard, the child crying out in terror, the father trying to soothe him, and the Erlking himself, first enticingly and then in threatening tones. A bold discord occurs at the climax of the child's fear.

As the haven of an inn is approached, the hoof-beats slow down. There is a final unaccompanied line of narrative, followed by two chords. The child is dead.

Franz Liszt made a popular piano transcription of this great song. It has been interpreted by every type of singer and played in various instrumental arrangements. As a dramatic ballad it stands almost alone.

6. Overture to the Opera Oberon

CARL MARIA VON WEBER

Oberon was Weber's last opera, written to an English text by James Robinson Planche as a commission for the English actor-manager, Charles Kemble. It was first produced at Covent Garden, London, April 12, 1826, with the composer conducting. (He died less than two months later, of tuberculosis.) The popular *Overture* to *Oberon* brings in the chief melodies of the opera, and is in a sense a summary of its plot. The horn call of the fairy king, Oberon himself, is heard at the start (three notes of the scale, played on the actual French horn). A very soft fanfare, suggesting fairy trumpets, introduces the first theme, a broad melody in the strings. After a crashing chord, the violins play a lively passage, taken from the accompaniment to the quartet, "Over the dark blue waters," which occurs in the second Act. Then comes the chief theme of the hero, Huon of Bordeaux, originally written for Oberon. The final melody is from the outstanding aria of the heroine, Rezia, "Ocean, thou mighty monster," which she sings in the second Act, when the courage and loyalty of the lovers are tested to the utmost.

7. Overture to A Midsummer Night's Dream

FELIX MENDELSSOHN-BARTHOLDY

Here is another example of musical precocity, for Mendelssohn wrote this *Overture* in 1826, when he was

only seventeen. It was first played by the composer and his sister Fanny as a piano duet in their Berlin home, and publicly introduced in 1827 in an orchestral performance conducted by Karl Löwe. The *Overture* is a perfect summary of Shakespeare's play. Many years later Mendelssohn added other incidental music, including a *Scherzo,* a *Nocturne* and the familiar *Wedding March,* now regularly used as exit music.

The *Overture* begins with four soft chords played by the wood-wind. A chord in E minor by violins and violas then introduces the fairy theme, lightly and rapidly played by divided strings. A noble melody follows, representing Duke Theseus and his court. Next comes a romantic theme, for the two pairs of lovers, Hermia and Lysander and Helena and Demetrius. Nick Bottom and his companions are introduced by a clownish passage in which the braying of the ass's head is clearly imitated, over a droning accompaniment. All this material is developed in the manner of Sonata Form. Near the close the theme of Duke Theseus returns in a slow and gentle version, as if uttering a final blessing, and the *Overture* ends with the "dream chords" that we heard at the start.

8. Waltzes for the Piano ..... FREDERIC CHOPIN

Poland's greatest composer has the almost unique distinction of being remembered solely because of his piano music. While he wrote two *Piano Concertos* with orchestral accompaniment, as well as a few songs, Chopin lives in the affections of the musical world today through the small pieces, *Nocturnes, Preludes, Etudes, Mazurkas* and particularly the *Waltzes,* which have supplied concert programs and radio with an endless flow of pianistic melody. Even the *Sonata,* containing the famous *Funeral March,* and the more impressive *Ballades, Scherzos, Polonaises* and *Fantasie,*

cannot compete in popularity with this flawless and utterly fascinating salon music.

Chopin wrote a number of *Waltzes,* of which at least fourteen have become famous. Unquestionably the best known of them all is Opus 64, no. 1, in D-flat, variously titled as the *Minute Waltz* and the "Waltz of the little dog chasing his tail." The significance of this description becomes obvious in the opening notes, introducing a rapid, whirling figure, easily suggesting a small animal running around in circles. The inspiration is said to have come from an actual experience at the home of George Sand (Mme. Aurore Dudevant), who suggested the idea after watching the antics of her pet Pekinese.

The middle melody of this waltz became popular in America as a fox-trot when it was turned into the hit song, *Castle of Dreams,* in the musical comedy, *Irene.*

9. Piano Concerto, A minor, Opus 54

ROBERT SCHUMANN

This composition, one of the greatest and most popular in the literature of the piano, was first played in public by the composer's wife, Clara Schumann, in Dresden, Dec. 4, 1845. But Schumann had been working on it for several years before that time. He wrote the first movement as a *Fantasie* in 1841, shortly after he and Clara, overcoming all opposition, had finally begun their happy married life. The second and third movements were added in 1845, and Schumann described the entire work to his wife as "a compromise between a symphony, a concerto and a huge sonata," adding "I see I cannot write a Concerto for the virtuoso."

It is not, however, an easy piece to play or to understand, even though its musical value outweighs the technical difficulties. The piano starts right in with a bold Introduction and then announces a lovely minor

melody. A second theme follows immediately, with a variety of tuneful effects continuing right to the end of the movement, interrupted by an elaborate Cadenza near the close.

The second movement was called by Schumann an Intermezzo and consists mostly of a sprightly though subdued dialogue between the piano and the orchestra. It leads directly into the Finale, which is in Sonata Form, in A major, triple time. The piano gives out a robust theme and later adds a light, syncopated melody in a new key, with increasing embellishments. There is a long Coda at the end.

10. Les Preludes (Symphonic Poem). FRANZ LISZT

Liszt, who won fame as a piano virtuoso and an arranger of other composers' music as well as the creator of his own, invented the orchestral form known as the *Symphonic Poem,* later used also by Richard Strauss and other musicians. *Les Preludes* is the third in a series of twelve such compositions, and was inspired by one of Lamartine's *Poetic Meditations.* Its meaning is indicated by the opening sentence of Liszt's own translation: "What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death?"

This question is suggested by the broad opening theme, in 9-8 time. A second melody, expressing the "sweet calm of country life," has possible ancestors in a theme from Schubert's C major Symphony and the ancient tune of *Malbrouck,* with a likely modern descendant in the popular song, *Good-night, Sweetheart.* The most important melody of the entire composition reaches its climax in a martial statement by the trombones, with elaborate accompaniment from the other brass instruments, in an emphatic 12-8 time. The date of *Les Preludes* is 1850.

11. Piano Concerto, A minor, Opus 16

EDVARD GRIEG

Probably the best work of the Norwegian composer, this *Concerto* has won a well deserved popularity. It was written in the summer of 1868, after the birth of Grieg's daughter. The dedication is to Edmund Neupert, who introduced the *Concerto* in Christiania in 1870. It had first been read at sight by Franz Liszt, who expressed complete approval.

The *Concerto* begins with a drum roll, the piano entering immediately with a crashing chord and then descending to the opening theme, in which its apparent questions are answered by the orchestra. This melody is the chief material of the first movement. The second section is built on a beautiful slow theme, first played by muted strings. The Finale is lively, suggesting a background of Norwegian folk-dances.

12. Fantasie Overture, Romeo and Juliet

PETER I. TSCHAIKOWSKY

Here is an effective piece of "program music," actually one of the best of Tschaikowsky's compositions, although also one of his earliest. It was written in 1869, at the suggestion of Balakireff, and later twice revised. Nicholas Rubinstein introduced it in Moscow, March 16, 1870, and it was published in 1871.

Tschaikowsky had evidently intended to write an opera on the Shakespearean story, and there exists a duet for soprano and tenor, representing the second balcony scene and containing the two outstanding themes of the *Fantasie Overture*. One of these has become familiar as a recent popular song, *Our Love*. The other represents a real duet, depending largely on its harmonies for effect.

This *Romeo and Juliet* music is a true summary of the play itself. At the start the character of Friar

Laurence is suggested by solemn harmonies in the clarinets and bassoons. Clashing cymbals and exciting syncopation describe the battling of the Montagues and the Capulets. Then come the two love themes, which bring the composition to a climax. The muffled beat of drums, with pizzicato bass viols, indicates the death of the lovers. The ending is tranquil, as though accepting the inevitability of the tragedy.

13. Siegfried Idyl ..... RICHARD WAGNER

One of the most popular orchestral works of Wagner, the *Siegfried Idyl* was written as a Christmas and birthday present to his wife, Cosima, daughter of Franz Liszt. It was first performed on the staircase of the Wagner villa, Triebschen, near Lucerne, on Christmas morning, 1870, with the composer conducting a small orchestra. It was published in 1878 and had few public performances before that time.

This is a tender and charming piece of music, quite different from most of the stage music of Wagner. Its themes are drawn from the music drama *Siegfried,* and its hero is actually Cosima's son of the same name, born about a year and a half before its composition. The chief melody is clearly derived from Siegfried's horn call, as heard in the *Nibelungen* cycle. There is also an actual lullaby, adapted from the German folksong, *Sleep, my Child.* Wagner never wrote any music more completely appealing than the *Siegfried Idyl.*

14. Danse Macabre (Dance of Death)

CAMILLE SAINT-SAENS

Here we have "program music" at its best and clearest. The subject is not a pleasant one, but it is attractively, almost humorously, treated. *Danse Macabre* is the third of a series of tone poems by Saint-Saëns, written in 1874 and first performed at a Chatelet Concert the following year. Its music is almost entirely descriptive and narrative. At the start one hears twelve

strokes of a bell (actually played on a harp), indicating the clock striking midnight. Mysterious octaves, plucked on the bass strings, suggest the opening of the graves in a cemetery. Death tunes his fiddle, with the top string half a tone flat. The opening theme is lively, although in minor key, played by the flute and then the violins. Then a solo violin plays the waltz of Death, a broad, singing melody, also in minor key. These two themes are developed with many realistic touches, chromatic passages echoing the sighing of the wind, and a xylophone imitating the dancing of bones upon tomb-stones. The squeak of an oboe interrupts the gruesome revelry, representing the rooster's crow at dawn. The ghosts are heard scurrying back into their graves, and the solo violin plays a mournful farewell. The piece ends with brief echoes of the opening strain, over a long trill, with two soft chords at the close.

15. Violin Concerto, D major, Opus 77

JOHANNES BRAHMS

This masterpiece is generally recognized as the greatest of its kind, with only Beethoven's *Violin Concerto* in the same key to rival it, although those of Mendelssohn and Tschaikowsky are perhaps more popular. Brahms wrote this *Concerto* in 1878, dedicating it to Joseph Joachim, who first played it in Leipzig on New Year's Day, 1879, with the composer conducting. The opening theme is built from the tones of the D major chord, as in the opening of the second Brahms Symphony and his song, *Sapphic Ode*. This is first played by the orchestra and later taken up by the solo violin, which enters with a brilliant passage in the manner of a Cadenza. The second theme, also introduced by the orchestra, is violent in character, and later there is another melody of nostalgic sweetness. Near the close of the first movement the soloist plays a real Cadenza, according to tradition, originally supplied by Joachim,

with later violinists, particularly Kreisler and Heifetz, substituting their own.

The second movement has a slow melody, introduced by the solo oboe, and the Finale features a fast theme in double stops, suggesting a gypsy background.

16. Symphony in D minor ..... CESAR FRANCK

A failure at its first performance in 1889 (although its composer said happily, "It sounded just the way I thought it would"), this Symphony has become one of the most popular in the entire orchestral repertoire. It has been called a perfect example of its form, and is full of highly original touches. Cesar Franck composed it in 1888.

There is a reminiscence of Beethoven, Wagner and Liszt at the start, but the leading themes are completely individual, with most interesting development. In the second movement the rhythm is marked by plucked strings and harp, with the English horn singing a beautiful solo (severely criticized in its day). The Finale has a strongly syncopated theme (rag-time), and brings in much of the earlier material before the close, establishing a truly cyclic form.

17. Prelude to the Afternoon of a Faun

CLAUDE DEBUSSY

Musical impressionism finds its perfect expression in this lovely orchestral work. It was written by Debussy in 1892 and introduced two years later in Paris. The dedication is to Raymond Bonheur and it was published in 1902.

Debussy called this *Prelude* "a very free musical illustration" of a poem by Stéphane Mallarmé. The music is supposed to evoke "the successive scenes in which the longings and the desire of the Faun pass in the heat of the afternoon." There is a languid, chromatic theme at the start, played by the flute. This is

developed in various ways, with skillful use of the woodwind and strings. At the close it appears again, with new harmonies. The great dancer, Nijinsky, turned this composition into a ballet, which aroused considerable criticism both here and abroad.

18. Till Eulenspiegel's Merry Pranks, Opus 28

RICHARD STRAUSS

This is the fourth and probably the most popular of the orchestral tone poems of Richard Strauss. It was written in 1894 and first performed publicly at Cologne in 1895, with Franz Wüllner conducting, publication following in the same year.

The title refers to a medieval rogue, whose practical jokes were celebrated in an old German folk-book by Thomas Murner (1475-1530). The original Till died peacefully, in spite of his behavior, but Strauss has him hanged in a musically realistic fashion. The piece opens with an idealization of Till's own motif, as though a story-teller were beginning "once upon a time," and soon the same notes are heard in a mischievous distortion, indicating the true character of the jokester. He is also represented by a theme in the horns of rather fantastic character. The development of these materials suggests a series of lively adventures, with Till doing all the mischief possible. One carefree tune is distinctly of the "gutter" type (*Gassenhauer*). The merriment is suddenly interrupted by a dead march. Till has been sentenced and is on his way to the gallows. His mocking motif is still heard through the solemn strains, as though he refused to believe his approaching fate. But eventually there is a wailing theme, growing more and more desperate. The rogue is carried aloft on his own motif, ending on a high, shrieking note. His struggles grow weaker, finally ending on soft, staccato chords. Then comes the apotheosis, repeating and completing the idealized theme of the opening.

There is a final burst of apparent laughter in the music, ending on loud, mocking chords.

19. Indian Suite, Opus 48 . . EDWARD MAC DOWELL

Generally considered MacDowell's finest work, the *Indian Suite,* second in a series of three such orchestral works, makes use of aboriginal themes and creates a sequence of impressive moods and musical pictures. Its five parts all have descriptive titles: *Legend, Love Song, In Wartime, Dirge* and *Village Festival.* Of these the *Dirge* is admittedly the finest music, a true masterpiece of American composition.

20. Finlandia, Opus 26, no. 7 . . . . . JEAN SIBELIUS

This tone poem has become almost a national anthem for Finland, with its main melody often supplied with words. It was written as an expression of patriotism and introduced in 1899 under the deceptive title of *Finale,* as part of a set of tableaux given at a newspaper benefit in Helsinki. In Russia it became known as *Impromptu,* and today, under its real name of *Finlandia,* it has become the most popular of all the Finnish master's works.

The composer has described his music as representing the feelings of an exile returning to his homeland. *Finlandia* begins with an abrupt, almost angry theme in the brass, followed by an organ-like passage in the wood-wind and an earnest prayer from the strings. The climax comes in the vocal theme, which is first played softly but eventually turns into a majestic song of triumph.

21. Petrouschka (Ballet) . . . . . IGOR STRAVINSKY

Stravinsky has made his deepest impression on the public with his ballets, of which *Petrouschka* was the second. It was completed in 1911 and produced almost immediately by Diaghileff in Paris, with Pierre Monteux

conducting and the principal roles danced by Nijinsky, Karsavina and Bolm. The score was dedicated to Alexandre Benois, who made the scenario and also designed the scenery. The choreography was by Fokine.

The story of this ballet is simple, direct and effective. Petrouschka is a puppet, hopelessly in love with the ballerina and bullied by his rival, the mechanical Moor. All three of these animated dolls are exhibited in a Russian fair by an old puppet-master, who imbues them with seeming life, but does not realize that Petrouschka himself really has a soul. The Moor brutally kills Petrouschka, whose spirit is seen hovering above the tent in a final ecstasy of grief.

Stravinsky interprets this story in colorful music, characteristic of the peasant scene but with fairly modern harmonization. There are various individual dances, and a Russian folk-tune, *Down St. Peter's Road,* is used effectively.

22. An American in Paris .....GEORGE GERSHWIN

Heard less often than the popular *Rhapsody in Blue,* and not as significant musically as the *Piano Concerto in F* or the opera, *Porgy and Bess,* this orchestral tone poem is nevertheless a splendid example of the individual Gershwin style and one of the unquestioned masterpieces of American music. It was written in 1928, after an actual trip to Paris, and introduced by Walter Damrosch with the New York Philharmonic-Symphony Orchestra in December of the same year.

An American in Paris lives up to its title as pure program music. It depicts the homesickness of an American visitor in the French capital, but with cheerful suggestions of Parisian atmosphere. The jaunty theme at the start is interrupted by the sounds of taxicab horns. Later there is a nostalgic blue melody, one of Gershwin's best. There is much effective workmanship in the

orchestration, with touches of modern harmony and a presumably happy ending.

23. Bolero . . . . . MAURICE RAVEL

While not musically as important as his larger orchestral pieces or the *String Quartet,* or perhaps even some of his piano music, Ravel's *Bolero* is unquestionably his best known and most popular work. It was written for the famous dancer, Ida Rubinstein, and first presented by her in Paris, November 22, 1928. A year later Toscanini introduced it as a purely orchestral number in New York, with immense success. Since then the *Bolero* has been arranged in every possible style, including jazz, with an elaborate production at the Radio City Music Hall in its original ballet form.

The composition has a very direct appeal, based on monotony of rhythm and melody, supplemented by clever instrumentation and an irresistible crescendo to a shattering climax. The basic rhythm consists of three slow beats, as in the authentic Spanish *Bolero,* with a drum pattern which alternates measures of ten and fourteen strokes, mostly in triplets. Over this consistent pattern, whose inexorable beat increases very gradually in volume, a simple melody is played, mostly by wind instruments, with a derivative countermelody affording the only contrast. It is the variety of the orchestration that keeps the music from growing dull or monotonous.

24. Peter and the Wolf, Opus 67

SERGE PROKOFIEFF

The Russian composer Prokofieff, outstanding among the creative geniuses of modern times, composed *Peter and the Wolf* as a "symphonic tale for orchestra," ostensibly to give the public something it could easily understand, but actually pointing a political moral and incidentally writing some of his cleverest and most

effective music. It was written in 1936 and first performed at the Children's Theatre in Moscow the same year. Koussevitzky introduced it to America with the Boston Symphony Orchestra in 1938, using Richard Hale as the narrator who tells the story interpreted by the music.

Each character in the story has a "leitmotif," or musical slogan, but Prokofieff employs this device without any of the complexity of Wagner's system, merely letting his strongly individual and characteristic little snatches of melody identify the various people and animals as they appear. It is all program music of the clearest and most obvious kind.

25. Symphony No. 5.....DMITRI SHOSTAKOVITCH

Many critics and music-lovers believe this to be the best of the eight symphonies already composed by the young Russian genius, Shostakovitch. It was his answer to severe criticism on the part of the Soviet government, which had caused him to withdraw his Fourth Symphony before it had passed the rehearsal stage. The composer called his Fifth "A Soviet Artist's Reply to Just Criticism," and it amply atoned for his largely imaginary sins. It was introduced in Leningrad November 21, 1937 and soon brought to America by Leopold Stokowski, who said that it "painted in tone the inner and outer experiences of an artist's life."

The Fifth Symphony of Shostakovitch is in some ways his most conventional, following the traditional form, in four movements. It begins majestically, "with spacious design filled with intriguing details" (David Ewen). The second movement is gay and tuneful. The third is slow and rather long, but deeply emotional. In the Finale the composer reaches a dramatic and musical climax, which gives the listener a culminating satisfaction. The work as a whole has unusual audience appeal.

CAPSULE BIOGRAPHIES OF GREAT COMPOSERS

Johann Sebastian Bach, b. Eisenach, March 21, 1685, d. Leipzig, July 28, 1750. The father of music as it is known to-day, and one of the greatest composers of all time. Organist, conductor, and creator of such masterpieces as the *Grand Mass in B Minor, The Passion according to St. Matthew, Christmas Oratorio,* over 200 *Cantatas,* six *French Suites,* six *English Suites,* the *Brandenburg Concertos, Sonatas, Fugues,* etc., *Inventions* in two and three parts and *The Well-Tempered Clavier* (48 *Preludes* and *Fugues* in all keys).

Ludwig van Beethoven, b. Bonn, Dec. 16, 1770, d. Vienna, March 26, 1827. Second of the "three B's" and the first great Romantic composer, master of the symphonic and sonata form. Revolutionary and dramatic in methods and results. Nine *Symphonies,* many *Sonatas,* for violin, piano, etc., five *Piano Concertos* and one supreme *Violin Concerto, Overtures* to *Coriolanus, Egmont, etc.,* the *Opera, Fidelio* (with four *Overtures,* three known as *Leonore*) *Missa Solemnis, Songs, String Quartets, Trios,* etc.

Vincenzo Bellini, b. Catania, Sicily, Nov. 3, 1801, d. Paris, Sept. 23, 1835. Important composer of operas, of which *Norma* (1831) is considered his greatest, although it is seldom heard because of the enormous demands of the title role. His earliest success, *La Sonnambula,* is also dated 1831, and three years later

he wrote *I Puritani,* both of which are heard occasionally.

Hector Berlioz, b. Côte St. André, Dec. 11, 1803, d. Paris, March 9, 1869. Pioneer in Program Music and elaborate orchestration, with results not always up to his spectacular ideas. Three important *Symphonies,* called *Harold in Italy, Romeo and Juliet* and *Fantastic; Oratorio, The Damnation of Faust; Opera, Benvenuto Cellini; Overture, Carnaval Romain,* etc.

Georges Bizet, b. Paris, Oct. 25, 1838, d. Bougival, June 3, 1875. Brilliant and popular French composer, best known by his *Opera, Carmen,* but also by *The Pearl Fishers* and the incidental music to *L'Arlesienne* (in two Suites).

Johannes Brahms, b. Hamburg, May 7, 1833, d. Vienna, April 3, 1897. Third of the "three B's," and now ranked as the equal of Bach and Beethoven in the field of absolute music. The perfect combination of the classic and romantic, balancing mastery of form with great melodic invention. Four *Symphonies,* two *Piano Concertos,* one *Violin Concerto,* many *Sonatas, String Quartets, Trios,* a *Quintet, Double Concerto* for violin, cello and orchestra, *Tragic* and *Academic Festival Overtures,* Piano Music, *Hungarian Dances,* many fine *Songs,* Choral Works, etc.

Anton Bruckner, b. Ausfelden, Sept. 4, 1824, d. Vienna, Oct. 11, 1896. Composer of nine *Symphonies,* whose beauty and musical value are just beginning to be appreciated.

Francois Frederic Chopin, b. Warsaw, Feb. 22, 1810, d. Paris, Oct. 17, 1849. The most popular of all composers for the piano, and a pioneer in modern harmony and tone color, as well as a great concert pianist and individual personality. Four *Ballades,* a *Barcarolle, Berceuse,* three *Ecossaises,* 27 *Etudes,* four *Fantasies,*

Fantasie-Impromptu, three *Impromptus, Funeral March,* 52 *Mazurkas,* 19 *Nocturnes,* 11 *Polonaises,* 25 *Preludes,* three *Rondos,* four *Scherzos,* three *Sonatas,* two *Concertos,* 13 *Waltzes, Variations,* all for piano, as well as *Songs* and other music.

Claude Achille Debussy, b. Paris, 1862, d. Paris, March 26, 1918. Generally considered the founder of the modern school of composition, and the leading impressionist of music. One unique *Opera, Pelleas and Melisande,* two *Cantatas,* orchestral *Prelude, The Afternoon of a Faun,* tone poems, *La Mer, Iberia; Nocturnes, Nuages, Fêtes,* and *Sirens,* many fine *Songs,* piano pieces, etc.

Gaetano Donizetti, b. Bergamo, Italy, Nov. 25, 1797, d. there April 8, 1848. Popular operatic composer, best known by his *Lucia di Lammermoor* (1835), a favorite vehicle for coloratura sopranos, containing the famous *Mad Scene* and *Sextet.* But he also wrote three lighter operas which have remained in the repertoire: *L'Elisir d'Amore* (1832), whose *Una Furtiva Lagrima* was immortalized by Caruso, *La Fille du Régiment* (1840), sung by Lily Pons and others, and *Don Pasquale* (1843), one of the masterpieces of comic opera (*buffa*).

Anton Dvorak, b. Mühlhausen, Sept. 8, 1841, d. Prague, May 1, 1904. Outstanding Czech composer, residing for a time in America. Best known by his *Symphony, From the New World,* containing Negro themes, and also by his *American Quartet, Carnival Overture, Slavonic Dances, Stabat Mater,* chamber music, songs, etc.

Edward Elgar, b. Broadheath, June 2, 1857, d. London, Feb. 23, 1934. England's best known and most popular composer. *Enigma Variations, The Dream of Gerontius,* six *Marches, Pomp and Circumstance, Chamber Music, Songs,* etc.

Stephen Collins Foster, b. Lawrenceville, Pa., July 4, 1826, d. New York, Jan. 13, 1864. America's most popular composer, creating both words and music of many immortal songs. Among 160, the best known are *Old Folks at Home, Old Black Joe, My Old Kentucky Home, O Susanna, Camptown Races, Massa's in de Cold, Cold Ground, Beautiful Dreamer, Jeanie with the Light Brown Hair, Old Dog Tray,* etc.

Cesar Franck, b. Liège, Dec. 10, 1822, d. Paris, Nov. 8, 1890. Belgium's most important composer, combining the classic and modern styles. *Symphony in D Minor, The Beatitudes,* two *Symphonic Poems, Sonatas, Chamber Music, Organ Music, Songs.*

Robert Franz, b. Halle, Germany, June 28, 1815, d. there Oct. 24, 1892. One of the outstanding masters of the German *Lied,* to which he devoted practically all his creative efforts. His real name, Knauth, was changed by royal permission. Among his best known songs are *Widmung* (*Dedication*), *Stille Sicherheit* (*Quiet Confidence*) and *Es hat die Rose sich beklagt* (*The Rose Complained*).

George Gershwin, b. Brooklyn, Sept. 26, 1898, d. Hollywood, July 12, 1937. America's most important composer, combining the serious and popular styles. *Opera, Porgy and Bess; Piano Concerto in F, Rhapsody in Blue, An American in Paris, Preludes, Operettas,* many popular *Songs,* etc.

Alexander Glazounoff, b. St. Petersburg, Russia, Aug. 10, 1865, d. Paris, March 21, 1936. A successor to the Russian group of five, who revived folk-music, pupil of Rimsky-Korsakoff. His Ballet, *The Seasons,* has won popularity, particularly the *Bacchanale,* as danced by the great Pavlowa. A *Violin Concerto* in A minor is also well known and melodically appealing. He wrote eight symphonies, five *Suites,* four *Overtures,*

the Symphonic Poem, *Stenka Razin* (1885), *Scenes de Ballet,* chamber music, etc.

Michail Glinka, b. Novospaskoi, June 1, 1804, d. Berlin, Feb. 15, 1857. Important Russian composer, founder of the nationalistic school. *Operas, A Life for the Czar, Russlan and Ludmilla;* Orchestral Works, *Chamber Music, Songs,* etc.

Christoph Willibald von Gluck, b. Weidenwang, July 2, 1714, d. Vienna, Nov. 25, 1787. Revolutionary composer of *Opera* in the classic style. *Alceste, Orpheus and Eurydice, Iphigenia in Aulis, Iphigenia in Tauris,* etc.

Charles Francois Gounod, b. Paris, June 17, 1818, d. Oct. 17, 1893. Popular French composer, best known by his *Operas, Faust* and *Romeo and Juliet.* Much church music, *Songs,* etc.

Edvard Grieg, b. Bergen, June 15, 1843, d. Bergen, Sept. 4, 1907. Outstanding Norwegian composer, with strongly nationalistic style, influenced by native folk-music. *Peer Gynt Suites, Piano Concerto, Violin Sonatas; Overture, In Autumn,* many fine songs and piano pieces.

George Frederick Handel, b. Halle, Feb. 23, 1685, d. London, April 14, 1759. Master of the *Oratorio,* best known by his *Messiah,* but also composer of many *Operas, Concertos, Sonatas,* Organ Music, etc.

Franz Josef Haydn, b. Rohrau, March 31, 1742, d. Vienna, May 31, 1809. Father of the *Symphony* and pioneer in Sonata Form. *Oratorios, The Creation* and *The Seasons,* 125 *Symphonies,* 51 *Concertos,* 77 *String Quartets,* 14 *Masses,* four *Operas* and many other works.

Ruggiero Leoncavallo, b. Naples, Italy, March 8, 1858, d. Montecatini, near Florence, Aug. 9, 1919. His reputation rests almost entirely on one opera, *I*

Pagliacci (*The Clowns*), produced in Milan in 1892, with Arturo Toscanini conducting the premiere. This short work, usually paired with Mascagni's *Cavalleria Rusticana,* is a permanently established success, with immense dramatic and musical appeal. The *Prologue* (baritone), *Bird Song* or *Ballatella* (soprano) and *Vesti la Giubba* (tenor) are all favorites with audiences. Leoncavallo's *Zaza* (1900) has also had some success, serving as a vehicle for Geraldine Farrar, and containing a popular baritone aria (*Zaza, piccola Zingara*). He composed a version of *La Bohème,* which had merit but was overshadowed by Puccini's opera of the same title.

Franz Liszt, b. Raiding, Oct. 22, 1811, d. Bayreuth, July 31, 1886. Most brilliant of all pianists and a successful composer in many forms. *Symphonic Poems, Les Preludes, Tasso,* etc., two *Symphonies,* 15 *Hungarian Rhapsodies, Nocturnes,* including *Liebestraum, Piano Etudes, Sonatas, Oratorio, St. Elizabeth, Songs,* church music, etc.

Edward Macdowell, b. New York, Dec. 18, 1861, d. New York, Jan. 23, 1908. America's best known composer of serious music. *Indian Suite, Piano Concertos, Sonatas,* Songs, Piano Music, etc.

Gustav Mahler, b. Kalischt, July 7, 1860, d. Vienna, May 18, 1911. Conductor and composer of *Symphonies, Cantatas, Opera, Songs,* etc.

Pietro Mascagni, b. Leghorn, Italy, Dec. 7, 1863. Known chiefly for one opera, *Cavalleria Rusticana,* "Heavenly Twin" of Leoncavallo's *I Pagliacci,* and winner of a prize offered by the publisher Sonzogno (1890). Its famous *Intermezzo* keeps it technically within one act, as demanded by the competition. Santuzza's aria, *Voi lo sapete,* is also well known. Other operas by Mascagni are *Iris* and *L'Amico Fritz.*

Jules Massenet, b. Montreaux, May 12, 1842, d. Paris, Aug. 13, 1912. Popular French composer of *Operas. Manon, Werther, Thais, Le Jongleur de Notre Dame,* etc. *Overtures,* piano music, songs, etc.

Felix Mendelssohn Bartholdy, b. Hamburg, Feb. 3, 1809, d. Leipzig, Nov. 4, 1847. Prodigiously gifted composer in many forms. *Oratorio, Elijah; Overtures, A Midsummer Night's Dream, Fingal's Cave,* etc., four *Symphonies, Violin Concerto, Songs Without Words* (piano), chamber music, songs, etc.

Giacomo Meyerbeer, b. Berlin, Sept. 5, 1791, d. Paris, May 2, 1864. Composer of spectacular operas, with considerable influence on Wagner. His real name was Jakob Liebmann Beer. His best known works are *Robert le Diable* (1831), *Les Huguenots* (1836), *Le Prophéte* (1849) and *L'Africaine,* produced in 1865. The *Coronation March* from *Le Prophéte* is often heard.

Modest Moussorgsky, b. March 21, 1839, d. St. Petersburg, March 28, 1881. Most nationalistic of Russian composers, and one of the greatest. *Operas, Boris Godounoff,* etc. *Pictures at an Exposition, Night on Bald Mountain, Songs,* etc.

Wolfgang Amadeus Mozart, b. Salzburg, Jan. 27, 1756, d. Vienna, Dec. 5, 1791. Possibly the greatest natural genius in all music, and a prolific composer in many forms. *Operas, The Marriage of Figaro, Don Giovanni, The Magic Flute,* etc., 41 *Symphonies,* 42 *Violin Sonatas, Piano Sonatas, Concertos,* chamber music, church music, *Requiem,* songs, etc.

Jacques Offenbach, b. Cologne, Germany, June 21, 1819, d. Paris, Oct. 5, 1880. Outstanding composer of opéra comique, best known today by his last and most serious work, *The Tales of Hoffmann,* first produced in 1881. Many popular tunes have been supplied by his

Orpheus in the Nether World (*Can-Can*), *La Belle Helene, La Vie Parisienne* and *La Grande Duchesse.* The tune of the *Marines' Hymn* came from his less known *Genevieve of Brabant.*

Giovanni Pierluigi di Palestrina, b. Palestrina, 1514, d. Rome, Feb. 2, 1594. Father of church music and master of the polyphonic style. 262 *Motets,* 92 *Masses,* 68 *Offertories,* 45 *Hymns,* etc.

Giacomo Puccini, b. Lucca, Dec. 23, 1858, d. Brussels, Nov. 29, 1924. Popular Italian composer of *Operas. La Tosca, Madame Butterfly, La Bohème, Manon Lescaut,* etc.

Henry Purcell, b. London, 1658, d. Westminster, Nov. 21, 1695. England's most famous composer, with the opera, *Dido and Aeneas* (1690) considered his greatest work. He wrote much instrumental and vocal music, some of which is still heard, mostly in modern arrangements. One of his most popular songs is the setting of Shakespeare's *Come unto these Yellow Sands.*

Sergei Rachmaninoff, b. Onega, April 2, 1873, d. California, March 28, 1943. Outstanding contemporary Russian composer and pianist. *Symphonies, Piano Concertos, Operas,* Choral Works, *Preludes,* Songs; *Symphonic Poem, The Island of the Dead,* etc.

Maurice Ravel, b. Ciboure, March 7, 1875, d. Paris, Dec. 28, 1937. Important modern French composer, best known by his popular *Bolero. Opera, L'Heure Espagnol;* Orchestral Pieces, *La Valse, Daphnis and Chloe, Mother Goose;* Piano Music, *Pavane,* etc., *String Quartet, Trio* and other chamber music.

Nikolai Rimsky-Korsakoff, b. Tikhvin, May 21, 1844, d. Liubensk, June 21, 1908. Colorful Russian composer, of nationalistic style, strongly influenced by Orientalism. *Operas, The Snow Maiden, Coq d'Or,*

Sadko, etc., three *Symphonies, Symphonic Suite, Scheherazade,* etc.

Gioacchino Rossini, b. Pesaro, Feb. 29, 1792, d. Ruelle, Nov. 13, 1868. Successful composer of Italian *Operas, William Tell, The Barber of Seville,* etc., much church music, including a popular *Stabat Mater.*

Anton Rubinstein, b. Bessarabia, Nov. 30, 1830, d. Peterhof, Nov. 20, 1894. Brilliant pianist and popular Russian composer. Six *Symphonies, Operas, The Demon,* etc., 100 *Songs, Cantatas, Concertos, Sonatas,* etc.

Camille Saint-Saens, b. Paris, Oct. 9, 1835, d. Algiers, Dec. 16, 1921. Distinguished French composer. *Operas, Samson and Delilah,* etc., *Symphonies, Symphonic Poems, Danse Macabre,* etc., *Violin* and *Piano Concertos, Suite Algerienne, Carnival of the Animals, Songs,* Piano Music.

Franz Peter Schubert, b. Lichtenthal, Jan. 31, 1797, d. Vienna, Nov. 19, 1828. Musical genius of the greatest natural gifts, and a prolific composer in many forms. Ten *Symphonies,* over 600 *Songs, Operas, Masses,* Chamber Music, piano pieces, including *Impromptus, Moments Musicals,* etc.

Robert Schumann, b. Zwickau, June 8, 1810, d. Endenich, July 29, 1856. Outstanding Romantic composer and critic. Four *Symphonies,* much fine piano music, including *Papillons, Carnaval, Kreisleriana, Novelettes, Sonatas, Scenes from Childhood, Album for the Young,* many great songs, *Overtures,* chamber music, etc.

Alexander Scriabin, b. Moscow, Jan. 10, 1872, d. there April 14, 1915. Russian mystic of importance in the development of modernism. His *Divine Poem, Poem of Ecstasy* and *Color Symphony* (*Prometheus*) are important orchestral works, and he also wrote much significant music for the piano.

Jean Sibelius, b. Tavastehus, Dec. 8, 1865. Most important contemporary composer, and Finland's greatest. Eight *Symphonies, Tone Poems,* including *Finlandia, The Swan of Tuonela, Songs,* Piano Music, *Valse Triste,* etc.

Johann Strauss, b. Vienna, Oct. 25, 1825, d. June 3, 1899. "The Waltz King". Light *Operas, Die Fledermaus,* etc. 400 *Waltzes* and other dance music, including the popular *Blue Danube, Artists' Life, Tales from the Vienna Woods,* etc.

Richard Strauss, b. Munich, June 11, 1864. One of the greatest of contemporary composers. *Operas, Elektra, Salome, Der Rosenkavalier,* etc. *Tone Poems, Don Juan, Don Quixote, Ein Heldenleben, Till Eulenspiegel, Death and Transfiguration, Symphonies, Sonatas,* chamber music, *Ballets,* many fine *Songs.*

Igor Stravinsky, b. Oranienbaum, June 17, 1882. Russia's leader among the modern composers. *Ballets, Petrouschka, The Fire Bird, Rite of Spring,* etc. *Symphony of Psalms, Oedipus Rex, Piano Concertos,* Orchestral Music, *Songs.*

Sir Arthur Sullivan, b. London, May 14, 1842, d. there Nov. 22, 1900. Popular English composer, best known for his light operas, written with Sir William S. Gilbert as librettist: *The Mikado, Pinafore, Patience, Iolanthe, The Pirates of Penzance, The Gondoliers, The Yeomen of the Guard, Princess Ida, Ruddigore, Trial by Jury,* etc. He also wrote the cantata, *The Golden Legend* (1886) and other choral works, the great hymn tune, *Onward, Christian Soldiers,* and many songs, of which the best known is *The Lost Chord.*

Peter Ilitch Tschaikowsky, b. Wotinsk, Dec. 25, 1840, d. St. Petersburg, Nov. 6, 1893. Most popular of the Russian composers. Six *Symphonies,* eleven *Operas, Eugene Onegin, Pique Dame,* etc., *Overtures, Romeo and Juliet,* 1812, *Francesca da Rimini, Nut-*

cracker Suite, etc., *Marche Slave, Violin* and *Piano Concertos, Songs,* Chamber Music, Piano Pieces.

Giuseppe Verdi, b. Le Roncole, Oct. 9, 1813, d. Milan, Jan. 27, 1901. Italy's greatest composer of *Operas. Aida, La Forza del Destino, Rigoletto, Il Trovatore, La Traviata, Otello, Falstaff, Un Ballo in Maschera, Simon Boccanegra,* etc., also the *Manzoni Requiem.*

Richard Wagner, b. Leipzig, May 22, 1813, d. Venice, Feb. 13, 1883. Greatest of dramatic composers, and creator of the music drama, successor to old-fashioned opera. *Rienzi, The Flying Dutchman, Tannhäuser, Lohengrin, Das Rheingold, Die Walküre, Siegfried, Götterdämmerung, Tristan und Isolde, Die Meistersinger, Parsifal,* a *Faust Overture, Songs,* etc.

Carl Maria von Weber, b. Eutin, Dec. 18, 1786, d. London, June 5, 1826. Gifted pioneer of the Romantic school, important in the development of opera. *Der Freischütz, Oberon, Euryanthe, Piano Concertos, Concertstück, Invitation to the Dance, Symphonies, Songs,* etc.

A CALENDAR OF IMPORTANT MUSICAL DATES

530 B.C. Pythagoras discovers the science of music.
230 A.D. Martyrdom of Saint Cecilia, patron saint of music.
375 Bishop Ambrose discovers the four authentic modes (scales).
600 Pope Gregory the Great adds the plagal modes, developing Gregorian chant.
900 The monk Hucbald discovers crude harmony (organum) and writes *Harmonica Institutio* and *Musica Enchiriadis.*
1026 Guido of Arezzo creates the sol-fa system and modern notation.
1240 The first real part-song, *Sumer is icumen in* (England).
1270 Adam de la Hale's *Jeu de Robin et Marion.*
1428 Guillaume Dufay appointed to the Pope's Chapel.
1440 The Meistersingers in Germany.
1484 Josquin des Près heads the Pope's music in Rome.
1526 Birth of Palestrina.
1527 Adrian Willaert at Saint Mark's in Venice.
1529 Martin Luther composes *Ein' feste Burg ist unser Gott.*
1532 Birth of Orlando di Lasso.
1543 Birth of William Byrd.
1554 Palestrina's first book of Masses.
1560 Orlando di Lasso in Munich.
1561 Palestrina at Santa Maria Maggiore in Rome.
1563 Birth of John Bull and John Dowland.
1567 Birth of Claudio Monteverde.
1569 Palestrina's first book of Motets.
1571 Palestrina at Saint Peter's in Rome.
1580 Luca Marenzio's Madrigals. The Venetian school under Merulo and the Gabrielis.
1581 Vincenzo Galilei writes his *Dialogo della Musica Antica e della Moderna.*
The "Camerata" in Florence works toward opera.

1583 Birth of Orlando Gibbons and Frescobaldi. The *Fitzwilliam Virginal Book* (England).

1594 Death of Palestrina and di Lasso. The first opera, *Dafne,* by Jacopo Peri. Orazio Vecchi's *Anfiparnasso.*

1600 End of the polyphonic period. Peri's and Caccini's operas, both caled *Euridice,* published. Cavalieri's *L'Anima e Corpo.* "Nuove musiche". "Stilo recitativo" and "Stilo rappresentativo".

1601 Caccini's Songs. Thomas Morley's *Triumphs of Oriana.*

1605 Michael Prateorius and other German composers of church music.

1607 Monteverde's *Orfeo.*

1608 Monteverde's *Arianna,* containing the first discord (*Lasciatemi morir*).

1611 Publication of *Parthenia* (virginal music by Bull, Byrd and Gibbons).

1613 Monteverde at Saint Mark's, Venice.

1617 First sonatas for violin, by Marini.

1627 First German opera *Dafne* by Heinrich Schütz. Frescobaldi in Rome.

1632 Birth of Jean Baptiste Luly in Florence.

1633 Death of Jacopo Peri.

1643 Death of Monteverde.

1644 Death of Frescobaldi.

1649 Venetian opera: Cavalli's *Giasone* and Cesti's *Orontea.*

1650 Birth of Antonio Stradivari.

1653 Lully becomes court composer in Paris.

1658 Henry Purcell born.

1659 Alessandro Scarlatti born.

1668 Couperin born.

1669 Cesti's death. Lully's setting of Molière's *Bourgeois Gentilhomme.*

1670 Vitali's violin compositions.

1671 First Paris opera house opened with Cambert's *Pomone.*

1675 Birth of Antonio Vivaldi.

1677 Lully's operas.

1679 Alessandro Scarlatti's first opera, *L'Errore Innocente.*

1680 Henry Purcell organist at Westminster Abbey, London. His first opera, *Dido and Aeneas.* Settings of Shakespeare, etc.

1683 Birth of Jean Philippe Rameau.
1685 Birth of Johann Sebastian Bach, Georg Friedrich Handel and Domenico Scarlatti.
1686 Lully's last opera, *Armide.*
1687 Death of Lully.
1691 Purcell's *King Arthur.*
1692 Birth of Tartini.
1695 Death of Purcell.
1700 Corelli's violin sonatas. Stradivari in Cremona.
1704 Bach organist at Arnstadt. His first compositions.
1705 Bach studies with Buxtehude in Lübeck. Handel's first opera, *Almira.*
1706 Rameau's first book of clavecin pieces.
1707 Bach organist at Mühlhausen. His first marriage. Handel in Italy.
1708 Bach in Weimar. Organ compositions. Handel's first oratorios.
1709 Christofori invents the pianoforte.
1712 Birth of J. J. Rousseau.
1713 Death of Corelli. Couperin's first book of clavecin pieces.
1714 Birth of Christoph W. von Gluck and K. P. E. Bach (son of J. S. Bach).
1717 Father Bach at Coethen. His piano and chamber music.
1720 Handel in London. Opens Opera Academy.
1721 Bach's six *Brandenburg Concertos* (Coethen). Second marriage.
1722 Bach's *Well-tempered Clavichord,* first part.
1723 Bach at Leipzig, as cantor of the church of St. Thomas.
1725 Death of Alessandro Scarlatti. Fux's *Gradus ad Parnassum.*
1728 *The Beggar's Opera* in London. Tartini's violin school in Padua.
1729 Bach's *Passion according to St. Matthew,* Leipzig.
1731 Death of Christofori.
1732 Birth of Franz Josef Haydn (Rohrau).
1733 Death of Couperin. Rameau's first opera, *Hippolyte et Aricie.* Pergolesi's *La Serva Padrona.* Bach's *Mass in B minor.* Handel's *Deborah.*
1736 Death of Pergolesi. Handel's *Alexander's Feast.*
1737 Death of Antonio Stradivari.

1739 Handel's *Saul* and *Israel in Egypt.* Twelve *Concerti Grossi.*
1740 Handel's last opera, *Deidamia.*
1741 Birth of André Ernest Modeste Grétry.
1742 Handel's *Messiah* (Dublin). Bach's *Goldberg Variations* published.
1743 Handel's *Samson.* Vivaldi dies. Boccherini born.
1745 Johann Stamitz in Mannheim. Tartini's violin sonatas.
1746 Handel's *Judas Maccabaeus.*
1747 Handel's *Joshua.*
1749 Bach's *Art of the Fugue.* Cimarosa born.
1750 Death of Johann Sebastian Bach at Leipzig.
1751 Handel's last oratorio, *Jephtha.* His blindness.
1752 Muzio Clementi born. Rousseau's *Le Devin du Village.*
1755 Haydn's first string quartet.
1756 Wolfgang Amadeus Mozart born at Salzburg. His father publishes a violin method.
1757 Death of Stamitz and Domenico Scarlatti, first virtuoso of the clavichord.
1759 Death of Handel, London. Haydn's *First Symphony.*
1760 Italian opera buffa. Piccinni's *La buona Figlia.* Birth of Cherubini.
1762 Gluck's *Orfeo ed Euridice,* Vienna.
1763 Birth of Méhul. Mozart's first concert tour.
1764. Death of Rameau. Mozart in London.
1767 Gluck's *Alceste.* Mozart's first opera, *La finta semplice.* Hiller's first "Singspiel." Rousseau's *Dictionary of Music.*
1769 Operas of Monsigny, Philidor and Grétry.
1770 Birth of Ludwig van Beethoven, Bonn. Death of Tartini.
1774 Gluck's *Iphigenia in Aulis,* Paris.
1776 Gluck-Piccinni controversy in Paris. Hawkins and Burney's histories of music.
1777 Gluck's *Armide.*
1778 Arne and Rousseau die. Hummel born.
1779 Gluck's *Iphigenia in Tauris.*
1782 Mozart's *Entführung aus dem Serail.* Birth of Auber, Paganini, John Field.
1785 Mozart's *Marriage of Figaro.*
1786 Birth of Carl Maria von Weber.
1787 Mozart's *Don Giovanni.* Death of Gluck, Vienna.

1788 Death of K. P. E. Bach, Hamburg. Mozart's *G minor* and *Jupiter* symphonies.
Haydn's *Oxford Symphony*. Cherubini in Paris.
1790 Mozart's *Cosi fan Tutte*. Haydn in England (*London Symphonies*).
1791 Mozart's *La Clemenza di Tito, Magic Flute, Requiem* and death (Vienna).
Cherubini's *Lodoiska,* Paris. Birth of Hérold, Czerny and Meyerbeer.
1792 Beethoven studies with Haydn in Vienna. Birth of Rossini.
1795 Beethoven's *Trios, op. 1*. Paris Conservatoire founded.
1796 Beethoven's *Adelaide*. Birth of Loewe.
1797 Birth of Franz Schubert, near Vienna.
1798 Haydn's *Creation*.
1799 Birth of Halévy. Beethoven's *Sonata Pathétique*.
1800 Beethoven's *First Symphony, Quartets, Piano Concerto in C minor*.
1801 Haydn's *Seasons,* Vienna. Death of Cimarosa.
1802 Beethoven's *Second Symphony*. Spohr's first *Violin Concerto*. Bellini born.
1803 Hector Berlioz born. Beethoven's *Kreutzer Sonata*.
1804 Beethoven's *Third Symphony* (*Eroica*). Birth of Glinka.
1805 Beethoven's *Fidelio* (opera). Death of Boccherini.
1806 Beethoven's *Fourth Symphony, Violin Concerto, Overture, Leonore, no. 3*.
1807 Beethoven's *Coriolanus*. Méhul's *Joseph in Egypt*. Spontini's *La Vestale*.
1808 Beethoven's *Fifth and Sixth* (*Pastoral*) *Symphonies,* Vienna.
1809 Birth of Felix Mendelssohn-Bartholdy, Hamburg. Death of Haydn. Cherubini *Mass in F*. Zelter's "Liedertafel", Berlin.
1810 Birth of Frederic Chopin, Robert Schumann, Ole Bull, David and Nicolai.
1811 Franz Liszt born (Raiding, Hungary).
1812 Thalberg and Flotow born.
1813 Richard Wagner and Giuseppe Verdi born. Death of Grétry. Beethoven's *Seventh Symphony*. Rossini's *Tancred,* Venice.
1814 Beethoven's *Eighth Symphony*. John Field's *Nocturnes*.
1815 Schubert's songs. Birth of Robert Franz.

1816 Weber in Dresden (opera). Rossini's *Barber of Seville,* Rome. Schubert's *Erlking.* Cherubini's *Requiem in C minor.* Beethoven's songs.

1817 Clementi's *Gradus ad Parnassum.* Hummel's piano works. Death of Méhul.

1818 Beethoven begins his *Missa Solemnis.* Birth of Charles Gounod.

1819 Birth of Offenbach and Abt.

1820 Birth of Vieuxtemps.

1821 Weber's *Freischütz,* Berlin.

1822 Beethoven's last *Piano Sonata.* Schubert's *Unfinished Symphony.* Birth of Raff and Cesar Franck.

1823 Weber's *Euryanthe,* Vienna. Spohr's *Jessonda.* Schubert's *Müllerlieder.* Birth of Edouard Lalo.

1824 Beethoven's *Ninth Symphony,* Vienna. Last quartets. Loewe's *Ballads.* Death of Viotti. Birth of Bruckner, Cornelius and Smetana.

1825 Chopin's *Rondo, op. 1.* Boieldieu's *La Dame Blanche,* Paris. Concert debut of the elder Johann Strauss, and birth of the younger.

1826 Weber's *Oberon* and death, London. Mendelssohn's *Midsummer Night's Dream Overture.* Schubert's *Winterreise.* Rossini's *Siege of Corinth.* Stephen Foster born.

1827 Death of Beethoven, Vienna.

1828 Death of Schubert, Vienna. Auber's *Massaniello.* Paganini's tours begin.

1829 Rossini's *William Tell.* Berlioz' *Fantastic Symphony.* Chopin's first *Etudes.*

1830 Schumann's *Abegg Variations, op. 1.* Mendelssohn's first book of *Songs without Words.* Hans von Bülow, Carl Goldmark, Anton Rubinstein born.

1831 Bellini's *Norma* and *Sonnambula.* Auber's *Fra Diavolo,* Meyerbeer's *Robert le Diable.* Hérold's *Zampa.* Birth of Joseph Joachim.

1832 Wagner's *Symphony in C Minor.* Mendelssohn's *Fingal's Cave.* Death of Clementi and Zelter.

1833 Birth of Johannes Brahms, Hamburg. Donizetti's *Lucrezia Borgia.* Wagner's first opera, *Die Feen.* Chopin's *Nocturnes,* Paris.

1834 Berlioz' *Harold in Italy.* Schumann founds the *Neue Zeitschrift für Musik,* and the "Davidsbund." Boieldieu dies. Borodin, Ponchieli born.

1835 Halévy's *La Juive.* Donizetti's *Lucia.* Death of Bellini. Birth of Cesar Cui, Saint-Saëns, Theodore Thomas, Wieniawski.

1836 Mendelssohn's *Saint Paul.* Meyerbeer's *Huguenots.* Glinka's *Life for the Czar.* Birth of Delibes.

1837 Berlioz' *Requiem.* Wagner in Riga. Liszt in Italy. Death of Hummel and Field. Birth of Balakireff, Jensen and Guilmant.

1838 Schumann's *Kreisleriana.* Chopin in Majorca. Barnby, Bruch and Bizet born.

1839 Wagner in Paris. Berlioz' *Romeo and Juliet* symphony. Chopin's 24 *Prèludes,* op. 28. Verdi's first opera, *Oberto.* Birth of Moussorgsky.

1840 Schumann's marriage to Clara Wieck. His *Songs.* Wagner's *Faust Overture.* Donizetti's *Daughter of the Regiment.* Paganini dies. Birth of Svendsen, Tschaikowsky, Stainer.

1841 Schumann's *First Symphony.* Birth of Chabrier and Dvorak.

1842 Wagner's *Rienzi,* Dresden. Mendelssohn's *Scotch Symphony.* Schumann's *Quintet.* Death of Cherubini. Boito, Massenet, Arthur Sullivan born. N. Y. Philharmonic Society founded.

1842 Wagner's *Flying Dutchman.* Robert Franz's *Lieder.* Schumann's chamber music.

1844 Mendelssohn's *Violin Concerto.* Verdi's *Ernani.* Rimsky-Korsakoff born.

1845 Wagner's *Tannhäuser,* Dresden. Schumann's *Piano Concerto in A minor.* Birth of Fauré and Widor.

1846 Mendelssohn's *Elijah.*

1847 Flotow's *Martha.* Mendelssohn's death, Leipzig.

1848 Liszt in Weimar. His *Piano Concerto in E flat.* Schumann's *Genoveva.* Donizetti dies. Duparc born.

1849 Wagner in Zürich. Meyerbeer's *Prophet.* Liszt's *Tasso.* Nicolai's *Merry Wives of Windsor* and death. Chopin dies in Paris. Godard born.

1850 Liszt gives Wagner's *Lohengrin,* Weimar. Wagner writes on opera.

1851 Verdi's *Rigoletto.* Spontini dies. Vincent d'Indy born.

1852 Wagner works on text of *Nibelungen Ring.* C. V. Stanford born.

1853 Verdi's *Il Trovatore* and *La Traviata.* Brahm's *Piano Sonata,* op. 1 and 2. Arthur Foote born.

1854 Wagner composes *Rheingold.* Liszt's *Les Preludes* and *Mazeppa,* Weimar. Moszkowski, Humperdinck and Chadwick born.

1855 Liszt composes his *Faust Symphony.* Chausson born.

1856 Death of Schumann. Liszt composes *Dante Symphony.* Sinding, Taneieff born.

1857 Wagner's text for *Tristan und Isolde.* Liszt's symphonic poems published. Bülow marries Cosima Liszt. Bizet wins Prix de Rome. Glinka and Czerny die. Chaminade, Bruneau, Elgar, Kienzl and E. S. Kelley born.

1858 Wagner in Venice. Cornelius' *Barber of Bagdad,* Puccini born. Offenbach's *Orpheus in Hades.*

1859 *Tristan* completed. Gounod's *Faust.* Brahms' *Piano Concerto in D minor,* played by him in Hanover. Spohr dies. De Koven, Victor Herbert and Paderewski born.

1860 Wagner returns to Germany from exile. Mahler and Hugo Wolf born.

1861 Opening of Royal Academy of Music, London. Birth of Albeniz, Arensky, Loeffler, Macdowell and Arthur Whiting.

1862 Brahms in Vienna. Rubinstein founds Petrograd Conservatory. Halévy dies. Walter Damrosch, Debussy, German, Huss, Liza Lehmann and Ethelbert Nevin born.

1863 Rubinstein's *Feramors,* Dresden. Helmholtz publishes his acoustical discoveries. Delius, Horatio Parker, Mascagni, Pierné, Weingartner born.

1864 Max Bruch's *Violin Concerto in G minor.* Meyerbeer dies, Paris. Gretchaninoff, d'Albert and Richard Strauss born. Stephen Foster dies.

1865 Bülow conducts *Tristan,* Munich. Meyerbeer's *L'Africaine,* Paris and Berlin. Cornelius' *Le Cid,* Weimar. Brahms' songs. Glazounoff, Sibelius born.

1866 Wagner at Triebschen. A. Thomas' *Mignon.* Smetana's *Bartered Bride.* Birth of Busoni and Erik Satie.

1867 Gounod's *Romeo and Juliet,* Paris. Mrs. H. H. A. Beach born.

1868 Wagner's *Meistersinger,* Munich. Brahm's *German Requiem,* Bremen. Bruckner's *First Symphony.* Boito's *Mefistofele,* Milan. Saint-Saëns' *Piano Concerto in G minor.* Death of Rossini and Kierulf. Birth of Bantock, Max Schillings.

1869 Wagner's *Walküre,* Munich. Wagner marries Cosima Liszt von Bülow. Death of Berlioz and Loewe. Birth of Siegfried Wagner and Charpentier.

1870 Delibes' *Coppelia,* Paris. Death of Balfe.

1871 Verdi's *Aida.* Death of Auber. Birth of Blech, Converse, Hadley, Florent Schmitt.

1872 Wagner in Bayreuth. Building of "Festspielhaus". Cesar Franck's *Redemption.* Birth of Scriabine and Vaughan Williams.

1873 N. Y. Oratorio Society founded. Max Reger, D. G. Mason, Rachmaninoff born.

1874 Verdi's *Requiem.* Johann Strauss' *Fledermaus.* Saint-Saëns' *Danse Macabre.* Moussorgsky's *Boris Godounoff.* Cornelius dies. Holst, Schönberg born.

1875 Bizet's *Carmen* and death. Goldmark's *Queen of Sheba.* Coleridge-Taylor, Glière, Montemezzi and Ravel born.

1876 First performance of the *Ring of the Nibelung* at Bayreuth. Grieg's *Peer Gynt.* Ponchielli's *La Gioconda.* Wolf-Ferrari and John Alden Carpenter born.

1877 Brahms' *First Symphony.* Saint-Saëns *Samson and Delilah.* Tschaikowsky's *Fourth Symphony.*

1878 Brahms' *Second Symphony.* N. Y. Symphony Orchestra founded.

1879 Tschaikowsky's *Eugene Onegin.* Grieg's *Piano Concerto in A minor.* Brahms' *Violin Concerto.* Respighi born.

1880 Franck's *Beatitudes.* Death of Offenbach and Wieniawski. Birth of Ernst Bloch.

1881 Richard Strauss' *First Symphony.* Massenet's *Herodiade.* Offenbach's *Tales of Hoffmann* produced. Moussorgsky, Vieuxtemps dead. Bela Bartok, C. W. Cadman, Enesco born.

1882 Wagner's *Parsifal.* Gounod's *Redemption.* Brahms' *Second Piano Concerto, in B flat, Quintet* and *Lieder.* Kodaly, Malipiero and Stravinsky born.

1883 Brahms' *Third Symphony*. Wagner dies in Venice. Flotow dead. Dvorak's *Stabat Mater*.

1884 Massenet's *Manon*. Debussy wins Prix de Rome with *L'Enfant Prodigue*. Smetana dies.

1885 Brahms' *Fourth Symphony*. Gilbert and Sullivan's *Mikado*, London. Hiller and Abt die. Alban Berg, Deems Taylor and Jerome Kern born.

1886 Liszt dies at Bayreuth. Sullivan's *Golden Legend*. Franck's *Violino Sonata*. Ponchielli's death at Milan.

1887 Verdi's *Otello*. Borodin dead.

1888 Strauss' *Macbeth*. Tschaikowsky's *Fifth Symphony*. Rimsky-Korsakoff's *Scheherazade*. Brahms' *Double Concerto*. Wolf and Debussy songs.

1889 Franck's *Symphony in D minor*. Strauss' *Don Juan*. Mahler's *First Symphony*. Henselt's death.

1890 Strauss' *Tod und Verklärung*. Mascagni's *Cavelleria Rusticana*. Sibelius' first works. Franck and Gade dead.

1891 Weingartner in Berlin. Delibes dies. Prokofieff born.

1892 Debussy's *Afternoon of a Faun*. Massenet's *Werther*. Dvorak in New York. Carreno marries d'Albert. Robert Franz dies.

1893 Verdi's *Falstaff*. Humperdinck's *Hänsel und Gretel*. Tschaikowsky's *Pathétique Symphony* and death. Puccini's *Manon Lescaut*. Gounod dies.

1896 Dvorak's *New World Symphony*. Massenet's *Thais*. Bülow, Chabrier, Rubinstein dead.

1895 Strauss' *Till Eulenspiegel*. Rachmaninoff's *First Symphony*. Victor Herbert's operettas begin. Godard dies.

1896 Strauss' *Zarathustra*. Puccini's *La Bohême*. Barnby, Bruckner, Clara Schumann, O. Thomas dead. Howard Hanson born.

1897 Brahms dies. Strauss' *Don Quixote*. Rimsky's *Sadko*. Loeffler's *Pagan Poem*. Hadley's *First Symphony*. Erich Korngold born.

1898 Strauss' *Heldenleben*. Victor Herbert in Pittsburgh. George Gershwin born.

1899 Debussy's *Three Nocturnes*. Sibelius *Finlandia* and *First Symphony*. Elgar's *Enigma Variations*. Death of Chausson and Johann Strauss, Jr.

1900 Puccini's *Tosca* and *Madam Butterfly*. Charpentier's *Louise*. Elgar's *Dream of Gerontius*. Death of Arthur Sullivan.

1901 Strauss' *Feuersnot*. Verdi, Stainer, Ethelbert Nevin dead.

1902 Debussy's *Pelleas and Melisande*. Sibelius' *Second Symphony*. Massenet's *Jongleur de Notre Dame*. Hugo Wolf dies.

1903 Wolf-Ferrari's *La Vita Nuova* and *Le Donne Curiose*. D'Albert's *Tiefland*. Ravel's *String Quartet*.

1904 Piernés *Children's Crusade*. Strauss' *Sinfonia Domestica*. Dvorak dies.

1905 Strauss' *Salome*. Debussy's *La Mer*.

1906 Mahler's *Sixth Symphony*. Arensky, Manuel Garcia dead.

1907 Ravel's *L'Heure Espagnole*. Grieg and Joachim die.

1908 Rimsky-Korsakoff's *Coq d'Or* and death. Sibelius' *Third Symphony*. Debussy's *Images*. Mahler's *Seventh Symphony*. Macdowel's death.

1909 Strauss' *Elektra*. Scriabine's *Poème d'Extase*. Albeniz dies.

1910 Humperdinck's *Königskinder*. Puccini's *Girl of the Golden West*. Massenet's *Don Quixote*. Stravinsky's *Firebird*. Schönberg's *Piano Pieces*. Balakireff dies.

1911 Strauss' *Rosenkavalier*. Wolf-Ferrari's *Jewels of the Madonna*. Herbert's *Natoma*. Scriabine's *Prometheus*. Sibelius' *Fourth Symphony*. Hadley's *Fourth Symphony*. Mahler, Guilmant, Svendsen dead.

1912 Strauss' *Ariadne auf Naxos*. Stravinsky's *Petrouschka* and *Rossignol*. Ravel's *Daphnis et Chloe*. Kern's operettas begin. Massenet, Coleridge-Taylor dead.

1913 Schönberg's *Gurrelieder*. Wolf-Ferrari's *L'Amore Medico*. Stravinsky's *Rites of Spring*. Montemezzi's *L'Amore dei tre Re*. Bloch's *Jewish Poems*.

1914 Schönberg's *Quartet in D minor*. Charpentier's *Julien*. Rachmaninoff's *The Bells*. Herbert's *Madeleine*.

1915 Strauss' *Alpine Symphony*. Sibelius' *Fifth Symphony*. Goldmark and Scriabine dead.

1916 Gustav Holst's *The Planets*.

1917 Bloch's *Schelomo* and *Israel Symphony*, New York. Hadley's *Azora*. Respighi's *Fountains of Rome*.

1918 Hadley's *Bianca*. Cadman's *Shanewis*. Debussy's death.

1919 Bloch's *Suite for Viola and Piano.* Hadley's *Cleopatra's Night.* Carpenter's *Birthday of the Infanta.* Gershwin's first compositions. Bruch, Horatio Parker and Leoncavallo dead.

1920 Korngold's *Die Tote Stadt.* Carpenter's *Perambulator.* Vaughan Williams' *London Symphony.* Schelling's *Victory Ball.* De Koven dies.

1921 Prokofieff's *Love of Three Oranges.* Carpenter's *Krazy Kat.* Saint-Saëns dies.

1922 Ravel's *La Valse.* Berg's *Wozzeck.* Respighi's *Gregorian Concerto.* John Powell's *Negro Rhapsody.*

1923 Honegger's *Pacific 231.* Stravinsky's *Les Noces.* Holst's *Perfect Fool.* Rubin Goldmark's *Negro Rhapsody.*

1924 Respighi's *Pines of Rome.* Gershwin's *Rhapsody in Blue.* Sibelius' *Sixth Symphony.* Busoni, Fauré, Herbert and Puccini dead.

1925 Gershwin's *Piano Concerto in F.* Sibelius' *Seventh Symphony.* Honegger's *King David.* Death of Satie.

1926 Carpenter's *Skyscrapers.* Puccini's *Turandot* completed by Alfano. Rachmaninoff's *Piano concertos.*

1927 Stravinsky's *Oedipus Rex.* Taylor's *The King's Henchman.* Cadman's *Witch of Salem.* Weinberger's *Schwanda, the Bagpiper.* Kern's *Showboat.*

1928 Strauss' *Egyptian Helen.* N. Y. Philharmonic-Symphony Society consolidated. Gershwin's *American in Paris.* Bloch's *America Symphony.*

1929 Ravel's *Bolero.* Sibelius' *Pieces for Violin and Piano* published.

1930 Respighi's *Roman Festivals* published.

1931 Taylor's *Peter Ibbetson.* Stravinsky's *Symphony of Psalms.* Kern's *The Cat and the Fiddle.* Chadwick dies.

1932 Respighi's *Maria Egiziaca.* Kern's *Music in the Air.*

1933 Gruenberg's *Emperor Jones.* Gershwin's *Of Thee I Sing.* Edward German, Max Schillings dead.

1934 Hanson's *Merrymount.* Death of Bruneau, Delius, Henschel Holst and Schreker.

1935 Gershwin's *Porgy and Bess.* Hindemith's *Schwanendreher.* Roy Harris' *When Johnny Comes Marching Home.* Vaughan Williams' *Fourth Symphony.* Toch's *Pinocchio Overture.* McDonald's *Rumba Symphony.* Bar-

ber's *Symphony in One Movement.* Alban Berg, Ippolitoff-Ivanoff, Paul Dukas, Kurt Schindler died.

1936 Prokofieff's *Peter and the Wolf* and *Russian Overture.* Chavez' *Sinfonia India.* Malipiero's *Julius Caesar.* Enesco's *Oedipus.* Hindemith's *Trauermusik* and three *Piano Sonatas.* Death of Glazounoff, Respighi, Rubin Goldmark, Arthur Whiting, James F. Dunn and Alexander MacFadyen.

1937 Stravinsky's *Jeu de Cartes.* Walter Damrosch's *Man Without a Country.* Mason's *Lincoln Symphony.* Barber's *Adagio for Strings* and *Essay for Orchestra.* Menotti's *Amelia Goes to the Ball.* Harris' *Quintet.* Hindemith's *Viola Sonata.* Honegger and Ibert's *L'Aiglon.* Hanson's *Third Symphony.* Berg's *Lulu* produced. Ravel, Gershwin, Hadley, Foote, Roussel, Szymanowski, Pierné, Saar, Frank Damrosch, Richard Aldrich and W. J. Henderson died.

1938 Copland's *El Salon Mexico* and *Billy the Kid.* Barber's *Dover Beach.* Piston's *Incredible Flutist.* Menotti's *Old Maid and the Thief.* Rodgers' *Boys from Syracuse.* Weinberger's *Under the Spreading Chestnut Tree.* Death of Leopold Godowsky, Landon Ronald, Aurelio Giorni and Mary Turner Salter.

1939 Wolf-Ferrari's *La Dama Boba.* Halvorsen's *Suite Ancienne.* Bartok's *Rhapsody for Violin and Clarinet.* Milhaud's *Medea* and *First Symphony.* Zador's *Columbus.* Douglas Moore's *Devil and Daniel Webster.* Harris' *Third Symphony.* William Schuman's *American Festival Overture.* Death of Mark Andrews, Ernest Schelling, Hollis Dann and Lawrence Gilman.

1940 Busoni's *Harlequin* produced. Benjamin Britten's *Violin Concerto.* Miaskovsky's *21st Symphony.* Shostakovitch's *Piano Quintet.* Hindemith's *Violin Concerto.* Prokofieff's *Cello Concerto.* Bernard Herrmann's Cantata, *Moby Dick.* Cadman's *American Suite.* Robinson's *Ballad for Americans.* Wm. Grant Still's *And They Lynched Him on a Tree.* Harris' *American Creed* and *Folk-Song Symphony.* Carpenter's *Symphony.* E. B. Hill's *Concertino.* Robert Braine, F. S. Converse, Paul Juon, Chas. Naginski, Silvestre Revueltas, Rhené-Baton, James H. Rogers and Bertram Shapleigh died.

1941 Shostakovitch's *Seventh Symphony.* Stravinsky's *Symphony in C.* Weinberger's *Lincoln Symphony.* Mali-

piero's *Hecuba*. Martinu's *Violin Concerto*. Schuman's *Third Symphony*. Morton Gould's *Spirituals*. Rodgers' *Pal Joey*. Death of Paderewski, Mischa Levitzki, Frank Bridge, Dudley Buck, Pearl Curran, Cecil Forsyth, Wilhelm Kienzl, Isidore Luckstone, Arthur Penn, Chas. Sanford Skilton and George M. Cohan.

1942 Martinu's *First Symphony*. Ellington's *Black, Brown and Beige*. Creston's *First Symphony*. Hanson's *Fourth Symphony*. Copland's *Lincoln Portrait*. Kern's *Mark Twain*. Virgil Thomson's *Mayor LaGuardia Waltzes*. Menotti's *Island God*. Jacobi's *Prodigal Son*. Deems Taylor's *Ramuntcho*. Henry Eichheim, Eleanor Everest Freer, Frederick Stock and Felix Weingartner died.

1943 Shostakovitch's *Eighth Symphony*. Glière's *End of Hitler*. Stravinsky's *Danses Concertantes*. Milhaud's *Symphony*. Harris' *Fifth Symphony*. Schuman's *A Free Song* wins Pulitzer Prize. Copland's *Piano Sonata*. Rodgers' *Oklahoma*. Rachmaninoff, Albert Stoessel, Arthur Nevin, Gordon Balch Nevin, Ralph Baldwin, R. Nathaniel Dett, Paul Tietjens, H. H. Wetzler, R. Huntington Woodman and Pietro A. Yon died.

1944 Prokofieff's *War and Peace*. Vaughan Williams' *Fifth Symphony*. Harris' *Sixth Symphony*. Copland's *Violin Sonata*. Leonard Bernstein's *Jeremiah Symphony*. Death of Cecile Chaminade, Sumner Salter, Dame Ethel Smyth, Edgar Stillman Kelley and Riccardo Zandonai.

A GLOSSARY OF MUSICAL TERMS

A: The tone that you hear a violinist play first when he tunes up. Also played by the oboe to get a whole orchestra in tune. A is the sixth note in the "natural" major scale, which begins with C, and the first in the relative (natural) minor scale. (The French and Italians call it "La.")

Accidentals: The sharps and flats that turn up accidentally, without having been included in the "signature" of a piece.

Accompaniment: The music that accompanies a solo voice or instrument including sometimes the harmonizing parts added to a melody on the piano.

Adagio (ah-dáh-joe): Italian for "slow." Hence, the slow movement of a composition.

Agitato (ah-jitáh-toe): Italian for "agitated."

Allegretto (ah-leg-réttoe): A little Allegro, hence slower than Allegro time.

Allegro (ah-lég-roe): Italian for "cheerful." Hence, quick, lively, as applied to part of a composition.

Alto: Italian for high or loud. Now applied to the second part of a mixed quartet, and to instruments playing a similar part, originally sung by high male voices.

Andante (ahn-dáhn-tay): Italian for strolling, walking slowly. Hence, a quiet, peaceful gait or movement. (You may have noticed the Italian monopoly of musical directions. This is traditional, although there are perfectly good parallels in all other languages.)

Anthem: A type of sacred or patriotic song, requiring a chorus or a crowd for its execution.

Aria (áh-ree-a): Italian for "air." Hence, a song or vocal air. In opera and oratorio, a fairly elaborate solo.

Arpeggio (are-péd-joe): Italian for "harp-like," meaning that the notes of a chord are played one after the other, as a harp would do it. (*Arpeggiato:* Played in harp style.)

Augment: (1) To add a half step to a perfect or major interval. (2) To increase the length of the notes in a tune.

B: The seventh note in the natural scale of C major, and the second in its natural relative, A minor.

Ballad: A simple song, originally connected with dancing. (Cf. ballet.) Also a song which tells a story, like the "Erlking" and "Edward." In popular music, a sentimental song.

Ballet (bal-eh): French for a formal combination of music and dancing, sometimes with pantomime. Also used of the people who take part in such a performance.

Bar: The line by which written music is separated into equal sections. Also used loosely for the "measure" itself, which is the portion between two bars. The first duty of an orchestra player is to "count the bars."

Barcarolle: French for a boat-song. Hence, a piece of music suggesting the rocking of a boat.

Baritone: The medium male voice. Also used of the first bass part in a male quartet, and occasionally of instruments.

Bass (base): The lowest part in a harmony, used also of the singer of such a part. Bass voice: the lowest male voice. Bass viol: the bass fiddle or double bass, sometimes called "the dog-house," in an orchestra.

Bassoon: The bass instrument of the woodwind choir in an orchestra, played with a double reed, by a mouthpiece coming out of the side.

Baton: The conductor's stick.

Beat: A regular division of time, as it occurs in musical measures, or the motion of the hand or baton which indicates this division. Every bar or measure contains at least two beats, the down-beat coming first and carrying the accent, with the up-beat following. Waltz time has three beats to a measure, and "common time" has four.

Berceuse: French for lullaby.

Bow: The stick strung with horse-hair, by which the strings of any viol are set in vibration. Also the verb meaning to use the bow.

Bridge: The piece of wood or other material which holds up the strings from the body of a viol, guitar, piano, etc.

C: The first note in the natural major scale, and the third in its relative (natural) minor (beginning with A).

Cadence: The close of a piece or part of a piece. A full or perfect cadence ends on the key-note of the composition. A half or imperfect cadence has the fifth (or dominant) as the root of its final chord.

Cadenza: Italian for cadence, but generally applied to the interruption of a piece by a brilliant passage designed to show off the technical gymnastics of the soloist.

Canon: Literally Greek for law or rule. Musically the trick of making a melody harmonize with itself, by overlapping its repetition in the same key (as in a round) or starting it in a key that harmonizes with the original.

Cantata (conn-táh-ta): (1) A shorter form of oratorio. (2) A vocal solo, including recitative and aria.

Chamber music: Music meant for a small room.

Chant: A form of sacred music.

Choir: A band of church singers. Also used of the different sections of an orchestra, as the "wood-wind choir," "brass choir," etc.

Choral(e): An old form of sacred song. Also the adjective referring to a chorus.

Chord: Three or more tones sounding together. (See major, minor, etc.)

Chorus: A band of singers, or the music written for them. The refrain of a song.

Chromatic: Moving by half-steps. Foreign to the regular key.

Chromatic scale: Any scale using half steps all the way.

Clarinet (or Clarionet): One of the woodwind instruments in an orchestra or brass band.

Clavichord: An ancestor of the modern piano, much used by J. S. Bach.

Clef: Literally, key. A sign by which the lines and spaces on the musical staff are given a definite pitch value. The treble clef is used for the higher voices and instruments, and the bass clef for the lower. There are intermediate clefs also, but they need not worry the musical amateur.

Coda: Italian for tail. The closing section of a movement in sonata form, or some other formal composition.

Concerto (con-sháre-toe): A composition, partly in sonata form, for a solo instrument, with orchestral accompaniment.

Contralto: The low female voice, generally known as alto. (See alto.)

Counterpoint: The fitting of one tune in harmony with another.

Crescendo (creh-shén-doe): Italian for increasing. Growing gradually louder, increasing in volume (Abbreviated cresc.)

D: The second note in the natural scale, and the fourth in its relative minor (A).

Da Capo (dah-cáh-poe): Italian for "from the beginning,"

meaning "play it over again." Sometimes the repetition is to a sign, like an f, or to the word "Fine," meaning "finish." Abbreviated D.C.

Diatonic: Concerning the conventional major and minor scales, with seven intervals to the octave. These seven intervals, with the five intervening half-tones (chromatic) make up the whole tonal material of music, merely repeating themselves in the same order, from the lowest to the highest pitch audible to the human ear.

Diminish: To make an interval half a step less than perfect or minor, by subtracting half a tone.

Diminuendo (dim-in-you-én-doe): Italian for diminishing, hence growing less in volume. (Abbreviated dim. and also indicated by an angle, narrowing toward the softest part.)

Do (doe): The Italian name for C, the first note in the natural major scale. In the "tonic sol-fa" system, Do is the key-note of any scale, and hence called the "movable do."

Dominant: The fifth interval in the diatonic scale. *Dominant Chord:* A chord built on the dominant as a bass or root. *Dominant seventh:* The minor seventh above the dominant, or a chord including this tone.

Dot: A point after a note, increasing its length by one-half its original value. A dot over a note means that it is to be played short, or "staccato."

E: The third note in the natural major scale, and fifth in the natural minor (A). The top string of the violin, and the bottom one of a bas-viol.

Ensemble (ah-sáhmbl): French for "together." The total number of performers in a piece, or the effect produced by them.

Etude (éh-tude): A study or exercise. Glorified by Chopin and Liszt into a musical form of real significance, fit for concert performance.

F: The fourth note in the natural major scale (subdominant), and the sixth in the natural minor (A).

Fa (fah): The fourth interval of any scale, according to the "tonic sol-fa" system.

Falsetto: A false quality of voice in the high register, "breaking" the natural tone.

Fantasie or *Fantasia:* A fanciful composition, not in strict form.

Fermata: Italian for pause.

Fifth: A tone five steps above the key-note, in the diatonic scale. (Count such an interval on your fingers, including both the top and bottom tones.) The dominant in any scale.

Figure: A phrase or group of tones repeated a number of times without change, in melody or accompaniment.

Finale (fee-náh-leh): The last movement of a symphony, concerto, or sonata. The closing number in an opera or a minstrel show.

Flat: The sign *b* indicating the lowering of a note by half a step. Verb, to sing flat.

Flute: An instrument of wood or metal, played by blowing across one hole and stopping others with the fingers.

Form: The technique of musical composition, or the systematizing of musical ideas.

Forte (fór-tay): Italian for loud. *Fortissimo:* Very loud. Indicated by the sign f, ff, fff.

Fugue (fewg): A flight of themes, in counterpoint, developed according to formal laws.

Fugato (few-gáh-toe): In the manner of a fugue.

Full Cadence: Full stop. *Full chorus:* The whole chorus singing. *Full orchestra:* The whole orchestra playing. *Full organ:* The organ using all its regular stops.

G: The fifth note or dominant, in the natural major scale. The lowest string on a violin; the third on a viola or a 'cello, and the top string on a bass-viol.

Glissando: A sliding effect gained by drawing the fingers along the keys of a piano or the strings of a violin.

Grand piano: The large, flat type of piano, with legs, as distinguished from the upright style. (See pianoforte.)

Guitar: A six-stringed instrument, plucked by the fingers, popular for accompaniments.

Half-note: A note having half the value of a full note.

Half-step or *half-tone:* The smallest interval in the diatonic scale, and the regular step in the chromatic. Half a whole tone.

Harmony: Concord. The Greek word for system. Hence, the art of combining sounds systematically.

Harp: A stringed instrument, plucked by the fingers.

Harpsichord: An ancestor of the modern piano, with quills instead of hammers.

Horn: General name for various wind-blown instruments. In an orchestra, the *French horn,* of brass, with wide, bell mouth, and curved body, is conspicuous. *English horn:* One of the wood-wind, corresponding to an alto oboe.

Improvise: To play extemporaneously.

Instrumentation: The art of using musical instruments effectively in combination. Also same as orchestration (which see).

Interlude: A short musical passage coming between others of greater prominence. An interlude may separate the stanzas of a hymn, the acts of an opera, etc.

Intermezzo (inter-méd-zoe): A form of interlude, particularly applied to parts between movements of a sonata or symphony, and sometimes to opera (as in the famous Intermezzo from Cavalleria Rusticana, and the "Meditation" from Thaïs).

Interval: The difference in pitch between two musical sounds. Intervals are counted from the keynote upward, including both the bottom and the top in the count. The term is applied both to the combination of two tones and to the top tone alone, figured if necessary from an imaginary key-note.

Kettle-drum: An orchestral drum, consisting of a copper kettle, with a head of vellum, whose pitch may be changed by tightening or loosening, with the help of screws or braces around the sides.

Key: (1) The general level of pitch determined by the scale on which a composition is founded. Often used to mean the scale itself. (2) The lever on a piano or organ, by which the hammers are put in motion, or the valves opened. Some of the keys are white, and some black, to make it easy to distinguish them in their natural groups of seven and twelve. Each key represents an individual note, whose pitch never changes, so long as the tuner is on the job. (3) The stoppers of the holes in a clarinet, saxophone, etc., are also called keys.

Key-note: The tonic of any scale, on which it is built up, and from which each interval has its number and letter reckoned.

La (lah): The sixth syllable in the Do-Re-Mi system, and the sixth interval in the general diatonic scale. Used by the French and Italians to represent A.

Legato (leg-áh-toe): Italian for "bound," hence, smoothly, all tied together. The opposite of staccato, which refers to short, jerky notes, each for itself. Legato quality is much desired in both vocal and instrumental music. It may be indicated by a curved line, known as a slur.

Leger lines: Lines used for notes coming above or below the regular staff.

Libretto: The book of the opera.

Lied (leed): German for song. It is used particularly of the characteristic form, combining melody and dramatic suggestion, perfected by Schubert, Schumann, Franz, Brahms, Hugo Wolf, and Richard Strauss.

Lullaby: Cradle song. French, berceuse. German, Wiegenlied.

Lyre: An early form of harp, supposedly invented by Apollo, and still used as a conventional decoration for concert programs. On a piano, the part to which the pedals are attached is called the lyre, from its shape.

Lyric: Literally, having to do with the lyre. Literarily, in song style. Used to describe tenor and soprano voices of the less robust type, also compositions of a melodious quality. Also the text of a popular song.

Maestoso (mah-es-tóe-so): Majestically, with dignity (Italian).

Maestro (mah-és-tro): The Italian for "professor," as applied to musicians.

Major: Literally, Latin for "greater." In major scales, keys, chords, etc., the third interval is two whole tones above the key-note. In minor it is half a step lower, which completely alters the effect of the scale or chord.

Manual: The keyboard of an organ.

March: A rhythmic composition in 2-4, 4-4 or 6-8 time, meant to keep people easily in step.

Mazurka (ma-zóor-kah): A Polish dance in triple time.

Measure: In written music, that which is included between two bars (hence also called bar). It is used merely for convenience in keeping time, and the oldest music made no such division into measures.

Mediant: The third interval in the diatonic scale, half-way between the key-note and the fifth (or dominant) and the necessary filler for a tonic chord.

Mezza (o): Italian for half. *Mezza voce:* With half voice, hence fairly softly. *Mezzo forte:* Half loud. *Mezzo piano:* Half soft. *Mezzo soprano:* Half a soprano, i.e., one that sings lower than a regular soprano, but higher than a contralto.

Mi (mee): The third interval or mediant in the "tonic sol-fa" system. Also the French and Italian name for E, which is the third in the major natural scale of C.

Minor: Latin for less or smaller. *Minor interval:* One which is half a step less than major. *Minor chord* or *scale:* One in which the third step is minor.

Minuet (*Menuet, Minuetto*): A slow, stately dance in triple time, or the music for such a dance. (Often used as a movement of a symphony, etc.)

Mode: The Greek term for a scale or key, also used in church music. In modern music it is applied chiefly to the major or minor quality of a composition.

Modulation: The process of moving from one key to another. This may be done diatonically, by using related chords on the way, or chromatically, by using unrelated chords.

Molto: Italian for much, or very.

Movement: An entire section of a sonata, symphony, etc.

Natural: The sign ♮, by which a note is relieved of any sharp or flat attached to it in the signature, or previously added to it in the same measure. Also descriptive of any note that is neither sharp nor flat.

Ninth: An interval containing one more step than the octave. (Same as the second of the octave above.)

Note: The musical sign which indicates the duration and pitch of a tone. There are whole, half, quarter, eighth, sixteenth notes, etc., showing the exact fraction of a measure for which a tone is to be sustained. The pitch is fixed by the line or space occupied by the note on the staff (with a clef, treble or bass, for further guidance). Tones in general are often loosely called notes.

Obbligato (ob-blig-áh-toe): Italian for a necessary instrumental part accompanying a vocal solo, but actually not often considered obligatory. Notice the spelling, which is correct.

Oboe (óh-bo-eh): (*French, hautbois*): Literally, "high-wood". The instrument in the wood-wind choir from which the entire orchestra gets the A for tuning up.

Octave: The eighth interval above or below the key-note, which it really duplicates in a higher or lower register. Also two tones, an octave apart, sounded simultaneously.

Opera: A heterogeneous form of art, combining music, drama and dancing.

Opus (óh-puss): Latin for work. Often abbreviated op., and used for cataloguing compositions in the order of their creation or publication. A composer is sometimes ashamed to call anything short of a symphony an opus, so you will find many smaller pieces listed as op.-, no.-, meaning that each one is only part of an ordinary job.

Oratorio: An elaborate form of sacred music, for solo voices, chorus and orchestra. Connected with the Latin word for prayer.

Orchestra: Originally the part of a Greek theatre where the dancers performed. Now the place where the instrumental musicians sit in a theatre. Also the band itself. Also, loosely, the seating-space for listeners on the ground floor of a theatre or concert-hall.

Organ: A wind-instrument played by means of keys, pedals and stops, controlling pipes or reeds, and capable, in its most elaborate form, of a great variety of effects.

Overture (*French, ouverture*) : The prelude to an opera, oratorio or play, often used as an independent concert piece.

Part: The tonal progression allotted to a voice or an instrument, or a group of voices or instruments. Also a section of a composition, marked off by a double bar.

Pedal: A mechanism controlled by the feet of the performer, on the piano, organ or harp.

Phonograph: The most practical purveyor of music for the home. Also called graphophone, talking-machine, etc.

Phrase: An incomplete musical idea, as in language. *Phrasing:* The art of grouping tones in musical performance so as to emphasize their rhythmic and melodic significance.

Piano: Italian for flat, low, hence soft. Abbreviated p. *Pianissimo* (pp.) : Very soft. *Pianoforte:* The full name of the popular instrument generally called a piano. Literally, soft and loud, meaning that you can play both ways on it.

Piccolo: A small flute, playing an octave higher than the regular instrument.

Piece: A musical composition. Also an instrument in a band or orchestra.

Pitch: The tonal level of a sound, as fixed by the number of vibrations per second by which it is caused.

Pizzicato (pits-i-káh-toe) : Plucked by the fingers, instead of played by the bow, on a violin. Abbreviated pizz.

Poco: Italian for a little. *Poco a poco:* Gradually.

Polonaise: A stately Polish dance, really a march in triple time, made famous by Chopin.

Polyphonic: Literally many-voiced, referring to music in which each part or voice is an independent melody, instead of having a single melody with accompaniment.

Potpourri: A medley of tunes.

Presto: Fast. (Which is exactly what magicians mean by the term.)

Prima (*o*) : Italian for first. *Prima donna:* Leading lady. *Primo:* The upper part in a piano duet.

Program music: Music which indicates in some way that it has a definite program, in the shape of a story, picture, etc., as opposed to "absolute music," which receives no help of any kind.

Quarter-note: A note lasting one-quarter as long as a whole note.

Quartet: A group of four sòlo performers, or a composition written for them.

Quintet: Same as a quartet, but with five instead of four.

Re (ray) : The second note in the "tonic sol-fa" system, and the French and Italian name for D, the second interval in the natural major scale.

Recitative: A declamatory way of singing, without any particular melody, and only a fragmentary accompaniment, usually introducing an aria, or filling up the holes in an opera.

Reed: A small strip of cane, metal or wood, whose vibration causes the tones of cetrain wind-instruments.

Rest: A sign indicating silence for a certain part of a measure. There is a rest corresponding to the length of each note in music.

Rhapsody (*ie*) : An irregular form of music, rhapsodic in character.

Rhythm: The organization of accents in music.

Ritardando (with broad ah's) : Italian for slowing up the time, slackening the speed. Abbreviated rit. Also *Ritenuto,* and sometimes *Rallentando,* rall.

Rondo: A musical form, similar to the Rondeau in verse, used in sonatas, symphonies and independently.

Root: The fundamental note in a chord.

Round: A part-song in which each voice sings the same melody, starting at different times, so as to harmonize instead of sounding in unison.

Rubato (roo-báh-toe) : Taking liberties with the rhythm of a piece.

Scale: Literally a staircase. A succession of musical tones, in regular order.

Scherzo (scáre-tso) : Literally a jest, hence a piece or movement of playful character.

Score: The copy of a composition containing all the vocal and instrumental parts, used by the conductor.

Second: An interval whose letters are adjacent (only one degree apart).

Semitone: A half-tone, or half-step.

Serenade: An evening song, usually with sentimental associations.

Seventh: An interval including seven letters.

Sextet: A composition for six solo voices or instruments.

Sharp: The sign ♯, indicating that the pitch of a note is to be raised half a tone. Also as a verb, to sing or play sharp, i.e., too high.

Si (see): The seventh interval in the "tonic sol-fa" system, and the French and Italian name for B, which is the seventh in the natural major scale.

Signature: The marks at the beginning of a piece indicating the sharps or flats that are to be played throughout, as well as the time.

Sixteenth note: A note worth one-sixteenth of a whole note in time.

Sixth: An interval including six letters.

Sol: The fifth in the "tonic sol-fa" system, and the French and Italian name for G, the fifth in the natural major scale.

Solo: Italian for alone, hence a piece in which one instrument or voice takes the principal part.

Sonata: (broad ah): A composition in several movements, at least one of which is in sonata form, representing the highest development of absolute music.

Soprano (broad ah): The high female or boy's voice.

Staff: The fence on which musical notes are written, consisting of five lines and four spaces.

Stop: Noun, part of an organ. Verb, to press on a string so as to give its tone a certain pitch.

Subdominant: The fourth degree of the scale.

Suite (sweet): A set of pieces, written around a central idea.

Symphony: A sonata for orchestra.

Syncopate: To shift the accent by artificially lengthening certain tones, producing the effect called "rag-time".

Tambourine: A small drum, with jingling metal pieces, played by the hands alone.

Tempo: Italian for time. The speed at which a piece is played or sung.

Tenor: The high male voice.

Theme: A melody.

Third: The tone three steps above the tonic or key-note. The mediant in the universal scale.

Timbre (tambr): Quality or color of tone.

Time: The division of music which provides for a regular distribution of the accents.

Tonic: The key-note of any scale.

Tonic sol-fa: The system of syllables, Do, Re, Mi, Fa, Sol, La, Si (Ti), Do, which can be applied to any scale, using Do always for the key-note or tonic.

Transcription: The arrangement of a composition for some other instrument, voice, or combination than was originally intended.

Treble: The highest part in mixed vocal music.

Treble clef: The high clef.

Tremolo: Trembling. An effect used intentionally by organists, and unintentionally by singers.

Triad (try-ad): A chord of three tones.

Trill: The rapid alternation of two adjacent tones.

Trio: A composition for three voices or instruments. Also a certain section in a piece.

Triplet: Three notes played in the same length of time as two of the same value.

Trombone: The long trumpet with a slide, seen in bands and orchestras.

Trumpet: A brass instrument, like a cornet, but harder to play.

Tuba: The bass horn in the brass section of an orchestra.

Tympani: (tím-pan-ee) (Also spelled timpani): The kettle-drums in an orchestra. (See kettle-drums.)

Variations: Elaborations of a melody, in various styles.

Vibration: The rapid motion of a surface which starts the air-waves that produce sound.

Vibrato (vi-bráh-toe): A vibrating effect, used by violinists and singers.

Viol: The ancestor of the violin, and a family name for all its relatives.

Viola (vee-óh-la): The alto violin, but playing tenor in a quartet. Somewhat larger in size and deeper in tone than a regular violin, with a very individual quality of tone.

Violin: The best known of the viol family.

Violoncello (vee-o-lon-tshéll-oh): The bass of the string quartet, generally called 'cello.

Vocal: Having to do with the voice.

Voice: (1) The sound produced by the singing and speaking mechanism. (2) A vocal or instrumental part.

Waltz: A popular style of dance-tune, in triple time.
Whole note: A note worth four quarters.
Wood-wind: The orchestral choir of wind instruments mostly made of wood, such as the oboe, clarinet, bassoon, etc.

Xylophone: An instrument of percussion, able to play all the notes of the scale.

Zither: A stringed instrument, like a small harp laid out flat and plucked by the fingers.

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